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Strokes star in go-kart chaos

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The Libertines

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new singles

Doves - Caught By The River

The third single from the No.1, Mercury Music Prize nominated album The Last Broadcast. Available on strictly limited, numbered CD and 10" vinyl, the CD includes the video for Caught By The River and bonus track Willow's Song, whilst the 10" vinyl has two exclusive new remixes by Rebelski and j.s.zeiter.

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Longview - When You Sleep

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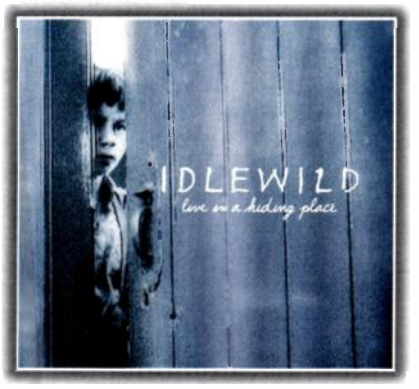
Out Now



Idlewild - Live In A Hiding Place

Following the success of their Top 3 album The Remote Part, Idlewild return with the superb new single Live In A Hiding Place. Available on 2xCD and limited edition numbered 7", featuring brand new material including Great Times Wasted and a cover of the Gang Of Four classic, I Found That Essence Rare.

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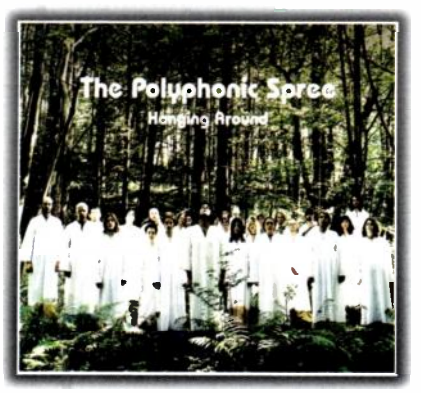
Released 21st October



The Polyphonic Spree - Hanging Around

The phenomenal 25 piece choral symphonic Texans release the second single from their critically acclaimed debut album. Available on 2xCD and 7", CD1 and 7" feature a BBC session version of David Bowie's Five Years whilst CD2 features live tracks from their now legendary Union Chapel gig in September.

2XCD £2.99 Each / 7" £1.49

Released 21st October

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News reporters: Paul McNamee, Julian Marshall

Vroom at the top: The Strokes take pole position in a race around Cambridge, Massachusetts

PHOTOGRAPHY: JUSTIN HANN

WHIZZ THIS IT!

STROKES SURPRISE HARVARD STUDENTS WITH WACKY RACES

The Strokes took a break last week from their ongoing quest for new songs to race round the streets of Cambridge, Massachusetts in a go-kart.

Julian Casablancas and **Albert Hammond Jr** climbed into their kart to go head-to-head with a member of Harvard University's secret frat society Sorrento Square – who was posing as a member of The Hives. The Strokes pair were victorious, taking the chequered flag and the giant carnival giraffe prize.

Several hundred Harvard students gathered outside the offices of the university magazine, the *Harvard Lampoon*, anticipating a performance by the entire band. Instead they were treated to the race and the curious sight of Julian in a Green Bay Packers American football helmet beside Sorrento Square members in full tuxedos, bedecked with medals.

Following the race, The Strokes stayed a while in Harvard, before taking off for a show just along the coast in Boston. Albert enjoyed the trip, particularly "all the free beer and the go-kart racing", while drummer **Fab Moretti** revealed a chance rejection had radically altered his life and the shape of contemporary music.

"I applied to come to Harvard," he revealed. "And they didn't accept me."

Julian and Albert went head-to-head with a member of Harvard University's secret frat society Sorrento Square – who was posing as a member of The Hives

Zane Lowe in tug-of-war

RADIO 1'S LAMACQ 'REPLACEMENT' IS UNDER CONTRACT FOR A FURTHER 18 MONTHS INSIST XFM

Zane Lowe, Radio 1's prospective replacement for **Steve Lamacq**, is locked in a tug-of-war between his current station Xfm and Radio 1.

The national station was set to install Lowe last week and begin the process of getting him ready to front the replacement for the *Evening Session* early in 2003. However, Xfm put an 11th hour block on the move, insisting Lowe was under contract to them for a further 18 months.

Xfm's action has thrown the appointment into doubt. Radio 1 would have liked to have Lowe in place to allow the format of his new show to be established in the coming weeks. However, as the clock ticks down, their primary replacement is no closer to being confirmed. It is unclear if they intend to explore other avenues and return to other names on the shortlist. Both current Radio 1 DJs Colin Murray and Mikey Davis could find themselves back in the running if Xfm refuses to free Lowe.

A spokesperson for Radio 1 would not comment on the situation, except to say that no decision on Lamacq's replacement had been taken. Xfm said simply: "Zane Lowe's contract has not expired yet." They would not say how they intend to keep him tied to that contract.

Xfm is owned by the Capital Radio Group. The Capital station and Radio 1 have been locked in battle in recent years over audience figures for their breakfast shows. Recently Capital acquisitions include Zoë Ball and Ricky Gervais, both of whom broadcast on Xfm.

Their insistence that Lowe honours his contract looks like the company is attempting to score points in their ongoing war.

"Zane Lowe's contract has not expired yet"
Xfm spokesperson

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

–	1	**THE KETCHUP SONG (ASEREJE)**	LAS KETCHUP (COLUMBIA)
–	2	**NEW DIRECTION**	S CLUB JUNIORS (POLYDOR)
1	3	**THE LONG AND WINDING ROAD/ SUSPICIOUS MINDS**	WILL YOUNG & GARETH GATES (S)
3	4	**COMPLICATED**	AVRIL LAVIGNE (ARISTA)
–	5	**ALL MY LIFE**	FOO FIGHTERS (RCA)
5	6	**JUST LIKE A PILL**	PINK (ARISTA)
2	7	**DOWN BOY**	HOLLY VALANCE (LONDON)
6	8	**MY VISION**	JAKATTA FT SEAL (MOS/RULIN)
4	9	**DOWN 4 U**	IRV GOTTI PTS (MURDER INC/MERCURY)
7	10	**LITTLE BY LITTLE/SHE IS LOVE**	OASIS (BIG BROTHER)
–	11	**CHECK THE MEANING**	RICHARD ASHCROFT (HUT)
8	12	**THE TIDE IS HIGH (GET THE FEELING)**	ATOMIC KITTEN (INNOCENT)
–	13	**DREAMING OF YOU**	THE CORAL (DELTASONIC)
10	14	**WHAT I GO TO SCHOOL FOR**	BUSTED (UNIVERSAL)
12	15	**GANGSTA LOVIN'**	EVE FT ALICIA KEYS (INTERSCOPE)
13	16	**CLEANIN' OUT MY CLOSET**	EMINEM (INTERSCOPE)
–	17	**HELP ME**	NICK CARTER (JIVE)
11	18	**LIFE GOES ON**	LEANN RIMES (CURB/LONDON)
–	19	**FOREVER**	TRINITY X (ALL AROUND THE WORLD)
–	20	**OUTTATHAWAY**	THE VINES (HEAVENLY)
19	21	**WHEN I LOST YOU**	SARAH WHATMORE (RCA)
17	22	**MESSAJA**	SCOOTER (SHEFFIELD TUNES)
9	23	**BUNSEN BURNER**	JOHN OTWAY (U-VIBE)
20	24	**GOT TO HAVE YOUR LOVE**	LIBERTY X (V2)
18	25	**UNDERNEATH IT ALL**	NO DOUBT (INTERSCOPE)
15	26	**TRY**	IAN VAN DAHL (NULIFE)
16	27	**DAYS GO BY**	DIRTY VEGAS (CREDENCE)
22	28	**SHE HATES ME**	PUDDLE OF MUDD (GEFFEN)
25	29	**ROUND ROUND**	SUGABABES (ISLAND)
27	30	**ADDICTIVE**	TRUTH HURTS FT RAKIM (INTERSCOPE)
23	31	**FEEL IT BOY**	BEENIE MAN FT JANET (VIRGIN)
14	32	**COME BACK AROUND**	FEEDER (ECHO)
21	33	**STRANGE AND BEAUTIFUL**	AQUALUNG (B UNIQUE)
30	34	**PAPA DON'T PREACH**	KELLY OSBOURNE (EPIC)
34	35	**UNDERNEATH YOUR CLOTHES**	SHAKIRA (EPIC)
–	36	**SPACE WALK**	LEMON JELLY (XL RECORDINGS)
31	37	**DY-NA-MI-TEE**	MS DYNAMITE (POLYDOR)
39	38	**CROSSROADS**	BLAZIN' SQUAD (EAST WEST)
38	39	**COLOURBLIND**	DARIUS (MERCURY)
24	40	**CAFE DEL MAR**	ENERGY 52 (LOST LANGUAGE)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

–	1	**FROM NOW ON**	WILL YOUNG (S)
2	2	**FORTY LICKS**	THE ROLLING STONES (VIRGIN/DECCA)
1	3	**ELV1S – 30 NUMBER 1 HITS**	ELVIS PRESLEY (RCA)
3	4	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
4	5	**MISSUNDAZTOOD**	PINK (ARISTA)
5	6	**NELLYVILLE**	NELLY (UNIVERSAL)
8	7	**LET GO**	AVRIL LAVIGNE (ARISTA)
6	8	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
10	9	**HEATHEN CHEMISTRY**	OASIS (BIG BROTHER)
7	10	**THE RAGPICKER'S DREAM**	MARK KNOPFLER (MERCURY)
14	11	**SONGBOOK – A LIFETIME OF MUSIC**	DAVID GATES (JIVE/WSM)
13	12	**A LITTLE DEEPER**	MS DYNAMITE (POLYDOR)
12	13	**FEELS SO GOOD**	ATOMIC KITTEN (INNOCENT)
18	14	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
15	15	**AQUALUNG**	AQUALUNG (B UNIQUE)
19	16	**IMAGINE**	EVA CASSIDY (BLIX STREET/MOT)
–	17	**THE DATSUNS**	THE DATSUNS (V2)
9	18	**LIFE ON OTHER PLANETS**	SUPERGRASS (PARLOPHONE)
16	19	**THE EMINEM SHOW**	EMINEM (INTERSCOPE)
11	20	**BOUNCE**	BON JOVI (MERCURY)
22	21	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
23	22	**ANGELS WITH DIRTY FACES**	SUGABABES (ISLAND)
20	23	**THINKING IT OVER**	LIBERTY X (V2)
27	24	**GREATEST HITS I, II & III**	QUEEN (PARLOPHONE)
17	25	**ILLUMINATION**	PAUL WELLER (INDEPENDIENTE)
–	26	**SONGBIRD**	EVA CASSIDY (BLIX STREET/MOT)
34	27	**ALL RISE**	BLUE (INNOCENT)
26	28	**GREATEST HITS – VOL 2**	MADONNA (MAVERICK)
41	29	**THE CORAL**	THE CORAL (DELTASONIC)
29	30	**LAUNDRY SERVICE**	SHAKIRA (EPIC)
33	31	**DANCING DOWN THE STONEY ROAD**	CHRIS REA (JAZZEE BLUE)
31	32	**COME CLEAN**	PUDDLE OF MUDD (GEFFEN)
21	33	**PARACHUTES**	COLDPLAY (PARLOPHONE)
32	34	**SILVER SIDE UP**	NICKELBACK (ROADRUNNER)
37	35	**ORIGINAL PIRATE MATERIAL**	THE STREETS (679/LOCKED ON)
45	36	**ASHANTI**	ASHANTI (MURDER INC/MERCURY)
30	37	**BUSTED**	BUSTED (UNIVERSAL)
36	38	**PUSH THE BEAT FOR THIS JAM – THE SINGLES**	SCOOTER (SHEFFIELD TUNES)
25	39	**UP**	PETER GABRIEL (REALWORLD)
–	40	**SONGS FOR THE DEAF**	QUEENS OF THE STONE AGE (INTERSCOPE)

STOP PRESS

Blur speak!

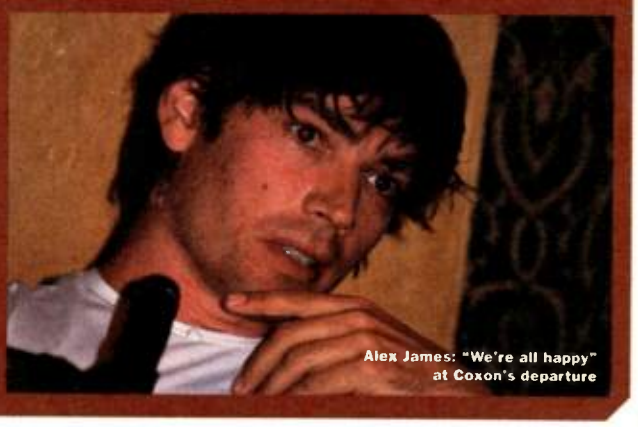
Blur have finally spoken publicly about the departure of guitarist Graham Coxon.

In the diary section of *www.blur.co.uk*, bassist Alex James finally mentioned the absent guitarist, who speaks about his sacking in this week's *NME* (see pages 13 and 28).

James wrote late on Friday (October 11): "I wonder where Graham is. Camden. Maybe I'll call him. It seems to have worked out for everybody. We're all happy. Best record we've ever made."

The bassist added that the album recording sessions in Morocco with producer Norman Cook – who was the first person in the Blur camp to speak about Coxon's departure – have spawned a new song, that sounds like "a cross between Blur and Fatboy Slim".

***NME* understands that the sessions in Africa are now drawing to a close, and the band will return to the UK in the coming weeks. The record, which was started in November last year, is now due at the start of 2003.**



Alex James: "We're all happy" at Coxon's departure

Squire plays Roses classic

John Squire turned up the heat on rumours about a **Stone Roses** reunion by performing fan favourite 'Waterfall' live for the first time since he left the band in 1996.

The guitarist appeared on Zoë Ball's show on Xfm last week (October 10) to promote his debut solo album 'Time Changes Everything'. During the show he decided to treat listeners to a run through 'Waterfall'.

You can hear it at *www.xfm.co.uk*.

Muse take on Celine Dion

Muse could sue **Celine Dion** for stealing their name.

The band claim the Canadian diva has broken trademark rules by calling her Las Vegas show Muse.

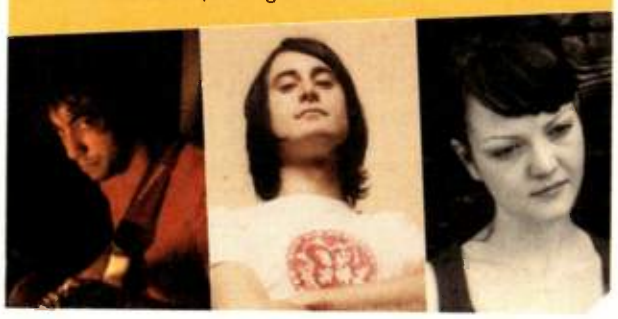
The band own the American performing rights to their name, which means no other musical show, product, artist or group can be called Muse. The band have reportedly turned down an offer of £32,000 for Dion to use the name.

JUST 14 DAYS TO GO!

The Cool List 2002

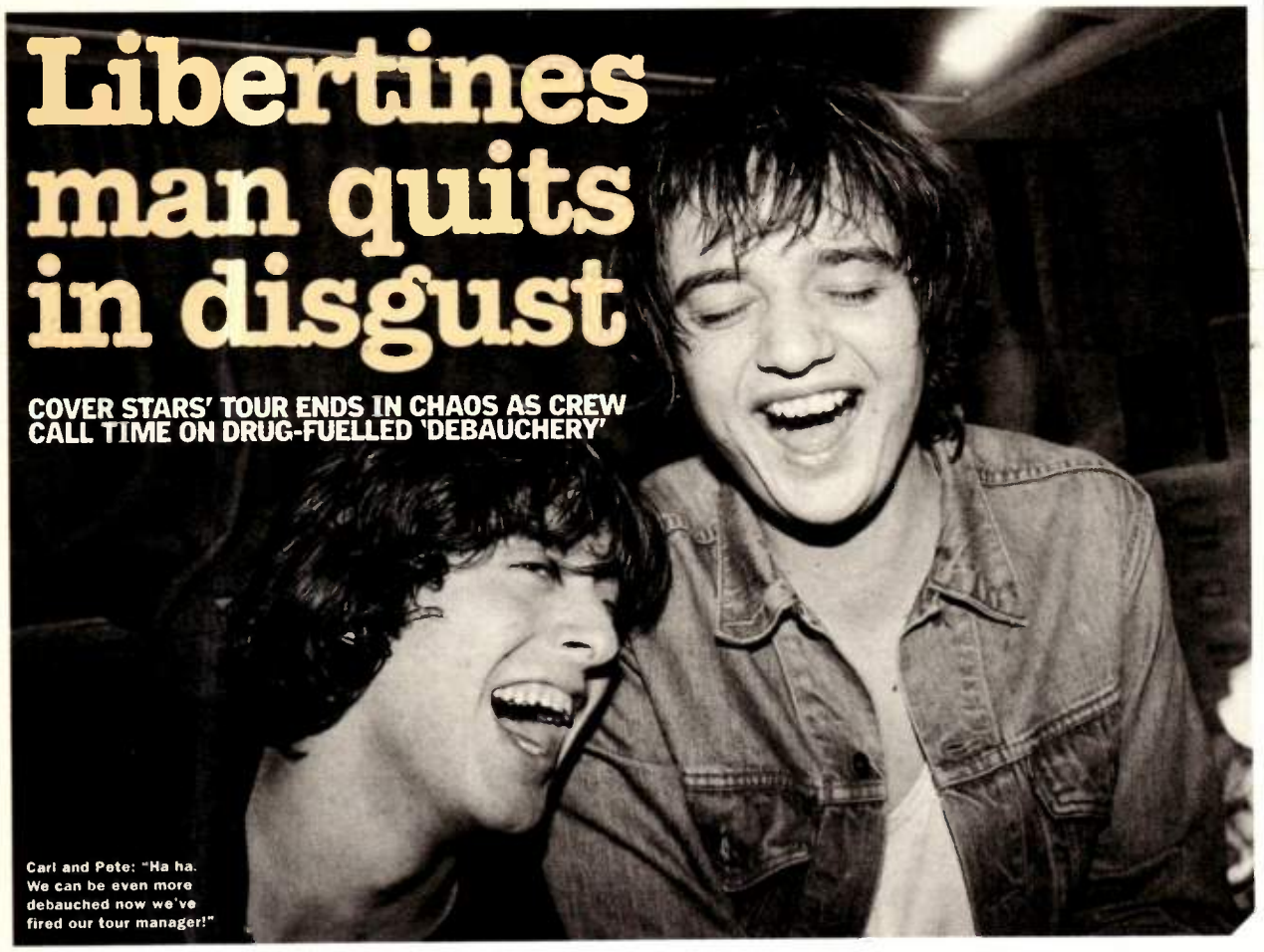
Coming soon... *NME* celebrates the kings and queens of cool in the definitive guide to who's happening right now.

- Where will **Dolf** be?
- What about **Meg White**?
- Who gets in from **The Von Bondies**?
- Which **Stroke** will place highest?



Libertines man quits in disgust

COVER STARS' TOUR ENDS IN CHAOS AS CREW CALL TIME ON DRUG-FUELLED 'DEBAUCHERY'



Carl and Pete: "Ha ha. We can be even more debauched now we've fired our tour manager!"

The Libertines' UK tour came to a chaotic end last week with the band axing their tour manager because he was too strict.

This week's *NME* cover stars played a homecoming show at London's legendary 100 Club as their mammoth 22-date tour neared its end, but frontmen **Carl Barât** and **Pete Doherty** were visibly weary in the aftermath of what is reported to have been one of the most debauched tours in recent rock history.

NME can reveal that The Libertines' tour antics prompted their soundman to quit in disgust, while the tour manager – who has worked in the business for more than 20 years – was asked to leave when he attempted to keep control of the wayward band.

NME has heard accounts from the band, fans and insiders from the tour which include stories of heroin and cocaine use, alcohol binges, groupies, fights and trouble with locals. Carl and Pete are also reported to have blown £10,000 on a massive bender, after they received a rumoured £400,000 publishing deal from EMI.

The band hint at heroin use in this week's cover feature and their songs 'Horror Show' and 'Skag & Bone Man' are peppered with references to the drug.

An insider told *NME*: "The tour manager is a really nice bloke, but he runs a tight ship, which didn't go down well with Carl and Pete. He's been doing it for 22 years and he said he hadn't seen anything as bad. It was debauchery. He said that in comparison The Strokes were pussycats."

A Libertines spokesman confirmed: "Pete didn't really hit it off with the tour manager and they arranged for him to leave the tour. These things happen."

"He been doing it for 22 years and said he hadn't seen anything as bad. He said that in comparison The Strokes were pussycats"

Libertines insider

One incident on the tour could lead to problems when the band play the north of England again.

"It could be serious if we go back to Middlesbrough," admitted Pete. "Carl was getting a bit friendly with this barman's sister so he decided he wasn't going to serve us, so we just served ourselves. They chucked us out, it could have been nasty."

The Libertines' bus also got bottled in Coventry, while support band **Left Hand** were banned from several venues for fighting.

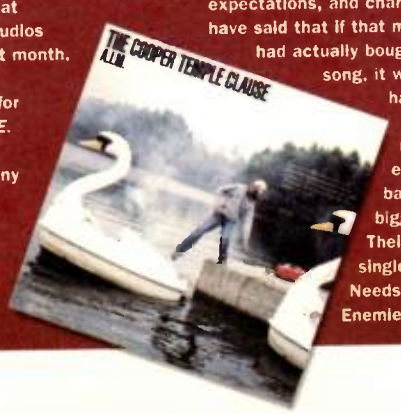
The Libertines' debauchery is also believed to be the reason that ex-Suede guitarist **Bernard Butler** fell out with them after producing debut single 'What A Waster'. The single has been left off their debut album 'Up The Bracket', released on October 21.

The Libertines reveal some of their tour secrets in this week's cover feature on pages 35-37.

NME give Coopers their biggest hit yet!

Thousands of *NME* readers – 11,000 to be precise – have made The Cooper Temple Clause's new song 'A.I.M.' their most popular single to date!

Recorded at Rockfield Studios in Wales last month, 'A.I.M.' was given away for free via *NME*. Unlikely to feature on any commercial release, it has become an instant collectors' item.



The only way of getting the song was by texting us from your mobile phone, with your name and contact details – and we did the rest, free of charge.

Demand exceeded our expectations, and chart experts have said that if that many fans had actually bought the song, it would have been a hit, maybe even the band's biggest yet. Their last single, 'Who Needs Enemies?', entered the UK charts at Number 22 in May.

A spokesperson for the Official Charts Service said: "If ('A.I.M.') sold that many in a week it would be a hit well within the Top 20. Some weeks of the year it would be pushing for the Top 15."

Didz: a smile and thumbs up for *NME* readers

NME editor Conor McNicholas added: "The response to the Coopers single has been beyond all our wildest expectations. Thousands of music fans have texted us to get their free single. The *NME* has given the Coopers their biggest ever single and got loads of hot new music into the hands of music fans. It's been a winner all round."

The Cooper Temple Clause are now in the studio, working on new songs for their second album proper. Currently untitled, it is due for release next year.

PHOTOGRAPHY: ANDY WILLSHER/ROGER SARGENT

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October
15 Liverpool, Barfly
16 Southend, Chinnerys
17 London, 100 Club
19 Middlesbrough, Empire
20 Wolverhampton, Little Civic
21 Manchester, Roadhouse
22 Leicester, Princess Charlotte
24 Aberdeen, Lemon Tree
25 Dundee, Reading Rooms
26 Glasgow, Barfly
28 Northampton, Soundhaus
29 York, Fibbers
30 Cardiff, Barfly

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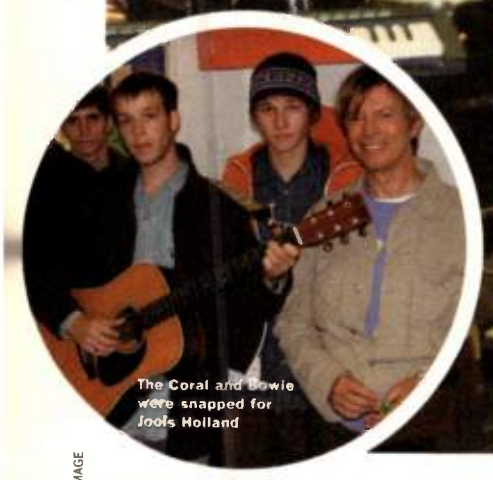
AND MANY MORE...

New Coral LP details revealed

SCOUSE SEXTET'S 'RAWER' SECOND ALBUM WILL BE FINISHED BY CHRISTMAS



The Coral and Bowie were snapped for Jools Holland

PHOTOGRAPHY: KEVIN POWER/MARK 'BLAMMO' ADAMS/BOWIENET/PA/WIRE IMAGE

The Coral are well on the way to finishing their second album, and plan to release it in April next year, *NME* can reveal.

The band have been working on the follow-up to their Top Five self-titled debut in Elevator studios in Liverpool. A five-day session in early October saw them come up with seven backing tracks. While there is no album title yet, two track titles 'Careless Hands' and 'So You Think You're The First' have been decided.

"It's much, much rawer than the first," Coral manager Alan Wills told *NME*. "They're trying to capture a lot of it in one take. They've been listening to a lot of Miles Davis and they want to capture that one take feel. They're going to keep the overdubs to a minimum. They've just had the Super Furry Animals' horn section in the studio."

After The Coral finish their current UK tour with a hometown show in Liverpool on Friday (October 18), they'll return to the studio for a further five days. They'll then head to the US for their first ever shows, follow that with a nine date tour of Europe and then hole up back in Elevator.

"They'll finish the album over Christmas," Wells said. "If the band had their way, it'd come out straight after Christmas, but we're looking at April probably."

At time of going to press, The Coral's current single was due to chart on Sunday (October 13) in the Top 20.

Meanwhile, *NME* has discovered a picture of the meeting between The Coral and **David Bowie** at a recording of the tenth anniversary edition of BBC2 show *Later With Jools Holland*. In last week's *NME* (October 5), we mistakenly reported that the band declined to be photographed with Bowie for the show, which is screened on BBC2 on Monday, October 21 at 12am and Friday, October 25 at 11.35pm. But – as the picture shows – Bowie and The Coral are now great mates.

"They've been listening to a lot of Miles Davis... and they've just had the Super Furry Animals' horn section in the studio"
Coral manager Alan Wills

News in brief

Liam Gallagher is suing the *People* newspaper over reports printed on Sunday, October 6 that he cheated on fiancée Nicole Appleton with an Italian fan. The **Oasis** frontman served the writ on the paper over its front page lead with headline: 'Cheat Liam beds Nicole lookalike'.

"He's maintaining he did not sleep with the girl in question and he's never been unfaithful to Nicole," a spokesperson said.

A are the latest band to announce an *NME* Coca-Cola show next month. They play at Birmingham Academy on November 24.

Sugababes' *NME* Coca-Cola gig at London's Scala has now moved back a day to November 11. Other dates confirmed are **The Electric Soft Parade** at Wolverhampton Wulfrun Hall (October 31), **Groove Armada** at Birmingham Academy (December 3) and Mis-Teeq at Manchester Apollo (March 2003 date tbc).

For tickets, call the *NME* Ticket Line on 0870 1 663 663. Calls are charged at national standard rate.

Another way of seeing the show is to buy a 500ml bottle of Coca-Cola with the *NME* logo on. You can also get £2.50 off a CD of your choice. See wrappers for further details.

The Queen is dead!

(...if Julian Casablancas has his way)

Julian Casablancas has threatened to put a hit out on the Queen!

The Strokes frontman revealed his republican sympathies during a gig at the Air Canada Center in Toronto in front of 8,000 Canadian fans. Her Majesty, Head of State in Canada, was visiting the country at the time.

Later in the set, having drunk several bottles of beer, Julian gave a full salute to the audience and exclaimed: "God save the Queen!"

But then Julian turned on Her Maj. "Maybe we'll assassinate her after the show!" he said to the audience. Fortunately for The Strokes, the Canadians didn't seem too bothered about the threat.

Julian's dislike of royalty is believed to stem from his time at a posh Swiss finishing school, which in Julian's day, was full of useless European royals who – in his words – wore "loud Versace shirts".

Despite his joke, *NME* understands that Julian has a soft spot for the Duke of Edinburgh, who he reckons is a bit of a "dude".

Julian Casablancas and the Queen: ho hum, it's off to the tower for us

"why should she be the one who decides

THE STREETS

don't mug yourself - the single released october

includes new track 'street score', the video plus remixes from röyksopp, high contrast & big$h

New Zealand's in love with The Datsuns

NO HOMECOMING BACKLASH FOR DOLF AND CO

The Datsuns returned to New Zealand last week to find they've gone from zeroes to overnight heroes in their home country. There was no sign of the backlash which hit The Vines when they recently returned home to Australia.

NME witnessed the band's reacquaintance with their homeland at Wellington's Bar Bodega on Thursday (October 10), their second show following a sold-out date at a 500-capacity venue in Dunedin – a town where **Phil Datsun** confided to *NME*, the band last played to an audience of 15.

The Datsuns, who hail from Cambridge (population 5,000) on North Island, are the first New Zealand band to enjoy major success since Crowded House. The band have been on the live scene for some time, without breaking through. But now they're fixtures on the nightly TV news, front pages and radio stations.

In Wellington, the capital, The Datsuns' gig was the hottest show of the week. There were huge queues and tickets were sold for three times the original price outside the venue.

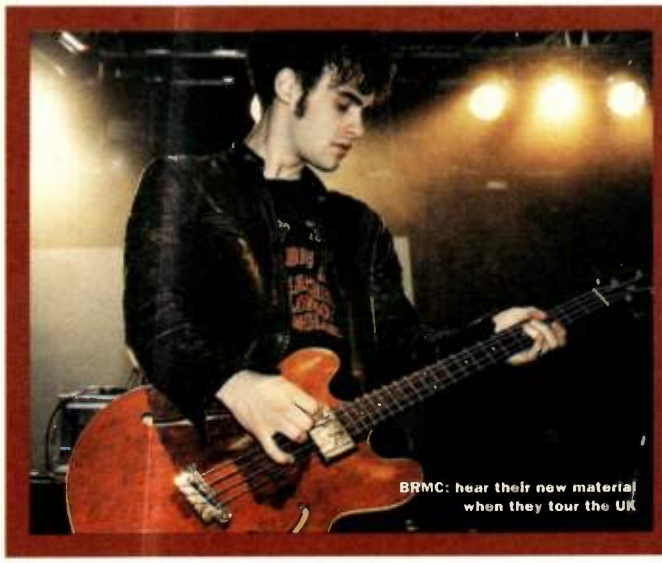
Fans – new and old – went wild for *their* band whose set included almost all of their debut album, early single 'Super Gyration', a few early songs for the diehard fans and a cover of Cheap Trick's 'Goodnight'. Their high-adrenalin set finished with 'Freeze Sucker'.

After the gig, Phil told *NME*: "It's good to be back here – this is our home and always will be. We always want to be able to come home and play and hang out with our friends and family. The hype is just the magazines, it's bullshit. If you start believing your press, you may as well retire up your own ass. We're from a small town in New Zealand – it's who we are and we can't change that."

Asked about the band's new songs, Phil told *NME*: "The new songs are rocking. I can't wait to record them now."

"If you start believing your press, you may as well retire up your own ass" Phil Datsun

Homeland heroes: The Datsuns get a rapturous reception in Wellington, New Zealand



BRMC: hear their new material when they tour the UK

Black Rebel to take new songs on the road

Black Rebel Motorcycle Club are to premiere their new album on a full UK tour, *NME* can reveal.

The band have announced a ten-date winter tour of the UK and Ireland, where they will road-test new material. The band plan to play six or seven new songs, including 'Six Barrel Shotgun', 'We're All In Love', 'High/Low' and 'Shade Of Blue'.

The tour dates are: Glasgow Barrowlands (November 29), Dublin Olympia (30), London Shepherds Bush Empire (December 2), Leeds Blank Canvas (4), Birmingham Academy (5), London, Brixton Academy (7, with Primal Scream), Northumbria University (8), Bristol Academy (9), Norwich, UEA (10) and Liverpool University (11). For tickets call the *NME* Ticket Line on 0870 1 663 663. Calls are charged at national standard rate.

All tickets are priced at £14, except London at £16. BRMC also co-headline Nottingham Rock City with Queens Of The Stone Age on October 29 as part of Radio 1 Sound City.

The band are recording the follow-up to their 'BRMC' album this month, and it is set for release early next year.

NEWS IN BRIEF

Huge Underworld gig

Underworld are to play live at a massive Gatecrasher show at Birmingham NEC on November 16, alongside **X-Press 2**, **Stanton Warriors**, **FC Kahuna** and DJs.

Tickets are £34. Call the *NME* Ticket Line on 0870 1 663 663. Calls are charged at national standard rate.

Jack'n'Beck talk apes

Jack White has conducted a bizarre interview with **Beck**. in US magazine *Interview*. At one point, Jack says he wants a chimp but is unwilling to pay $40,000.

Beck advises him: "OK, when you're renegotiating the next album, you instruct your legal advisors to add an addendum to the contract. The wild game clause."

Muppets axe Snoop

Snoop Dogg has been axed from the new Muppet film *A Very Muppet Christmas*, after parents complained that his image was unsuitable for young viewers. But in a shock move, Snoop has partially cleaned up his image by quitting marijuana.

Cooper Temple Clause to play DJ set

The Cooper Temple Clause are to play a rare DJ set at Corporate Hospitality, a club night at 93 Feet East in Brick Lane on October 25. The night will feature live slots from **Ten Benson**, **Siamese** and **Moco**.

Awards hat-trick for NME.COM

NME.COM swept the board at the PPAi Awards last week – considered the UK's internet Oscars – with three awards, the most by an individual website. We won Best Editor, Best Innovation for our SMS services (*NMETXT*), and Best Integration Of Media for our work between *NME*, *NME* Radio, *NME.COM* and *NMETXT*.

PHOTOGRAPHY: ALICE KARVELAS/DAVID TITLOW/SIMON CLEMENGER

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ot. taken from the album 'original pirate material'

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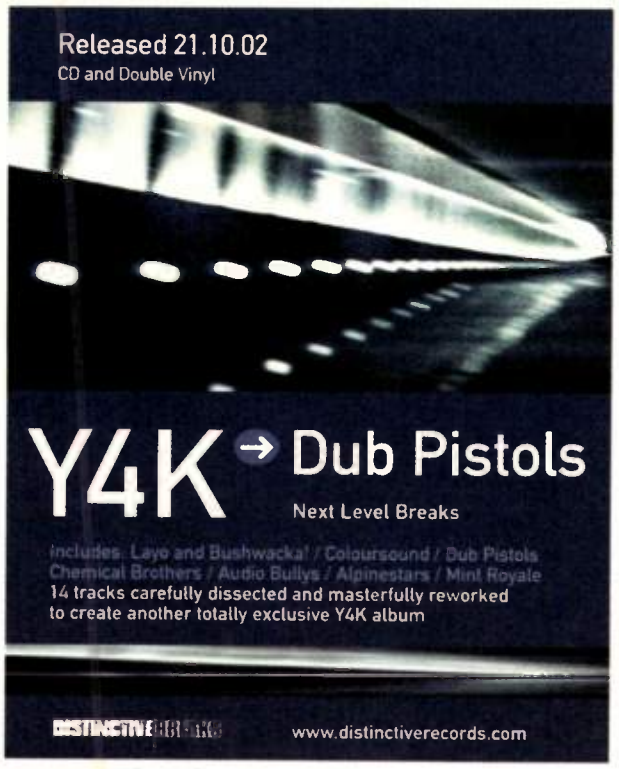
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YYYs fall apart at the seams!

KAREN O'S CLOTHES FALL OFF AT LAS VEGAS LEG OF 'DRUNKEN' TOUR

Yeah Yeah Yeahs fans got more than they bargained for at the bands recent gig in Las Vegas when **Karen O**'s clothes started to fall apart onstage.

Our exclusive picture shows Karen performing at Las Vegas House Of Blues on Friday, October 4, as part of Yeah Yeah Yeahs' tour with **The Jon Spencer Blues Explosion** and **Liars**.

Karen jumped and danced around the stage in Vegas, but failed to notice her shiny black catsuit was disintegrating as she performed. Fortunately for her, the catsuit's white underlining remained intact.

In Vegas, Yeah Yeah Yeahs performed material from their debut album which is due for release next year. *NME* can reveal that the album will not feature any of the songs from the band's first five-track EP, or the next single, 'Machine'.

Drummer Brian Chase told *NME*: "We've got 'A Date With The Night' and 'Maps', that's gonna be a hit. What else? 'Tick', which has been on the Peel session and Xfm, as will 'Ten' which has been on *Lamacq Live* and Xfm also."

'Machine' will be released on the independent Wichita label. Despite rumours of a big-money record deal, the band insist they have not signed to a major label.

Of the US tour, Brian added: "We've had our share of late drunken nights, people passing out in the bus after, that kind of thing. There was a giant orgy between us and the Blues Explosion and about six or seven locals from Albuquerque. You can print that."

"There was a giant orgy between us, the Blues Explosion and six or seven locals from Albuquerque"
YYYs' Brian Chase

Commenting on the band's surprise decision to cancel their appearance at this year's Reading and Leeds festivals, he told *NME*: "It was imperative that we finish the album and get it out because five songs can only last you so long. This album is kinda overdue. And if it wasn't gonna happen then it wasn't gonna happen for a while, because we're touring right through to the end of October.

"It was incredibly difficult to make that decision. There was a lot of tension in the band at that moment. But with hindsight we made the right choice. We pretty much made the decision a week before we were meant to go out."

'Machine' is released on November 4.

Karen O: "So I was halfway through doing 'Bang' and all my clothes fell of. Sort of"

Win tickets to 8 Mile premiere!

Eminem's film *8 Mile* gets its first showing in the UK next month – and two lucky readers can go to the premiere.

8 Mile is showing as part of the Regus London Film Festival, which runs from November 6-21 and features 200 films. The European premiere is on Friday, November 15 and it is also showing on November 16.

Tickets can be booked at *www.riff.com*. The festival's brochure hotline is 0907 159 3000 (calls cost £1.50 per minute, maximum length of call is two minutes).

8 Mile is due for release in the UK early next year. The soundtrack will be released on October 28 and will include three new Eminem songs – 'Lose Yourself', '8 Mile' and 'Run Rabbit Run'. 'Lose Yourself' will be released as a single on December 2. Jay-Z, Nas and D12 also feature on the album.

For your chance to win a pair of tickets to the premiere, answer the following question:

Which movie starring Dre and Snoop did Eminem make a cameo appearance in?

Send entries to: '*8 Mile* Competition', *NME*, 25th Floor, King's Reach Tower, Stamford St, London, SE1 9LS. Usual rules apply: the closing date is October 23.

Protests at Monkey Mansion

Ian Brown's holiday home has been picketed by protesters, upset at his decision to sell it for £150,000.

The star is selling his home in Llithfaen, north Wales. But locals are concerned that the price of the property will be too high for local residents to afford.

One of the protesters, who dressed as monkeys in reference to his nickname 'King Monkey', said: "The average house here sells for maybe £50,000 and the average wage is around £12,000.

"By putting this house on the market at such a high price, Ian Brown is practically guaranteeing that it will be sold to an outsider. That is destructive to the local community in terms of the Welsh language and culture."

'I protesters w... monkeys... oh, they a...

PHOTOGRAPHY: JAMES LOOKER/LIVERPOOL ECHO/WENN

NME
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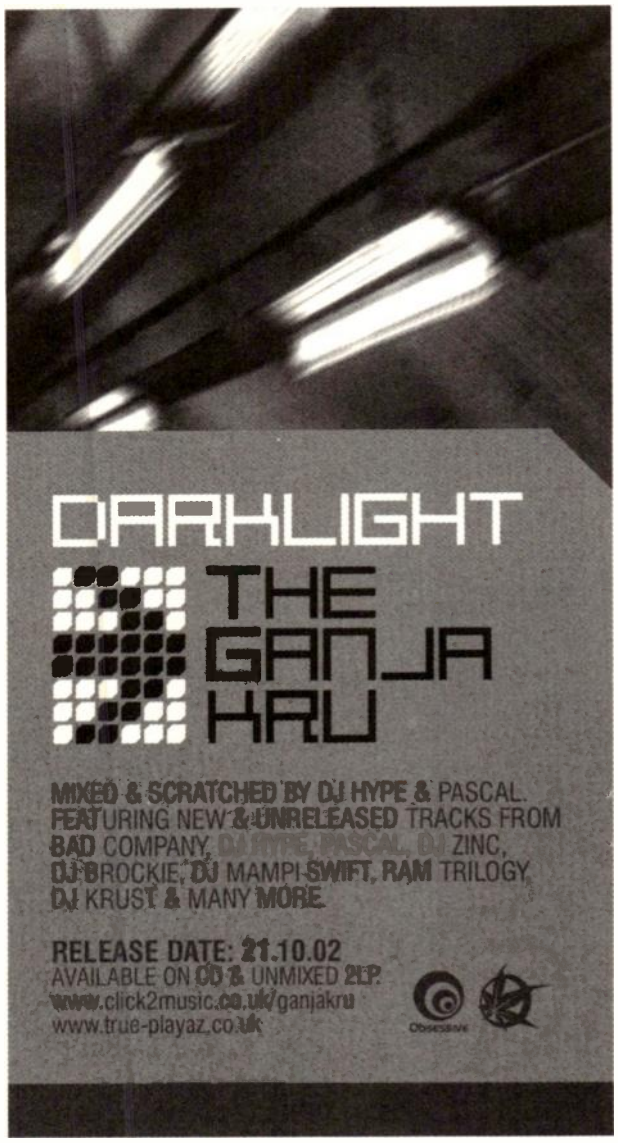
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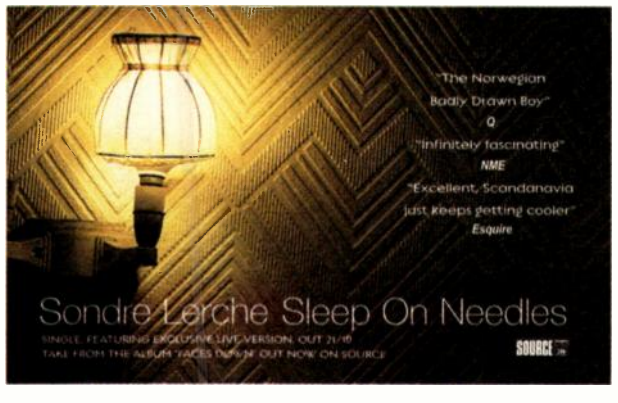


Robbie writer walks away from a fortune

GUY CHAMBERS SPLITS FROM SONGWRITING PARTNERSHIP AFTER ROBBIE DEMANDS EXCLUSIVE RIGHT TO WORK WITH HIM

Robbie Williams and **Guy Chambers** were due to start work on a musical film in the mould of The Beatles' *A Hard Day's Night* – until songwriter Chambers walked away from his part of an £80million fortune.

Chambers, who has co-penned many of Williams' biggest hits including 'Angels', 'Let Me Entertain You' and 'Strong', broke from the star last week in the wake of Williams' estimated £80million record deal. Williams delivered an ultimatum demanding Chambers write exclusively with him.

"Guy simply couldn't *(sign to Robbie alone)*," his spokesman told *NME*. "He has ambitions to set up a record company, a publishing company. He has the Licks project he's working on *(a new girlband)*. He has also written for Kylie, Natalie Imbruglia – even Will Young.

"He's shrugging his shoulders and moving on. This is not about money. He has publishing royalties on five Robbie albums. He has production royalties, too – Guy is a very wealthy man. This is perhaps the one break-up in the music industry that's not about money."

In a posting on his official site *www.guychambers.com*, Chambers said: "Robbie and I have discussed writing a musical for a film. The sort of film we'd be interested in is quirky and original – a bit like The Beatles' *A Hard Day's Night*.

In a revealing statement, posted just before Williams delivered his ultimatum, Chambers also detailed how the pair had a future mapped out.

"We see our partnership growing through the years and we are both keen to write songs for other artists as we have done for Kylie Minogue," he said.

> **"This is perhaps the one break-up in the music industry that's not about money"**
> **Guy Chambers' spokesman**

In an official statement after the break-up, Chambers said: "I feel it is time to move on and spread my wings a bit. I want to work with other people and to try my hand in other areas of the industry."

The posting reveals he may be feeling the split more keenly than he is prepared to admit. "There isn't anyone else in the world that I know who would give me the same rewards and be such an interesting friend," he adds.

Sources within the industry are pointing the finger at Williams' management for the break-up. It is felt that they are so keen to break their star in the US that they want to lock-down an entire team around him.

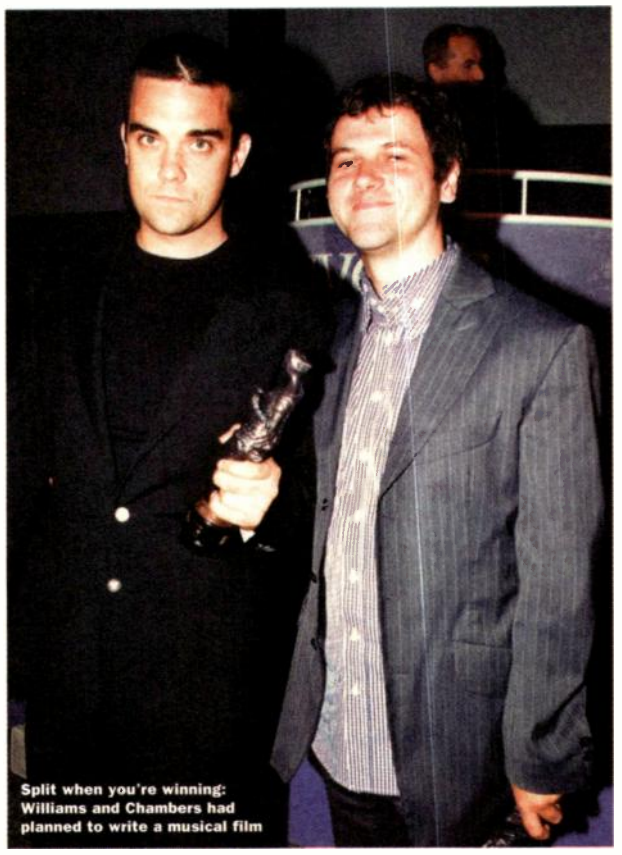
Chambers has co-written 12 of the 14 songs on Robbie's new LP, 'Escapology' and declares it "a great record". EMI, who signed Williams two weeks ago, are putting a brave face on the split.

"It's a creative relationship that ebbs and flows," a senior executive told *NME*.

"Who knows what will happen in the future? There is plenty of time for Robbie to find new creative partners, to maybe decide to write on his own or perhaps work again with Guy – who knows? The new album hasn't even been released yet."

EMI management must be feeling jittery knowing that the man most responsible for the success of their prize asset has walked out just as they begin to push for major US success.

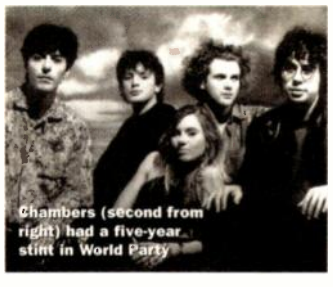
However, as the next album after 'Escapology' is expected to be a Greatest Hits collection for Christmas 2003, it will be some time before any songwriting partner is called from the bench.


Split when you're winning: Williams and Chambers had planned to write a musical film

PHOTOGRAPHY: LFI/ALL ACTION

Who's that Guy?

The songwriter who made Robbie a star


Chambers (second from right) had a five-year stint in World Party

1985 – Graduates from Guildhall School of Music. Begins touring with, among others, Julian Cope and The Waterboys as keyboard player.

1986 – Joins World Party with former Waterboys member Karl Wallinger. Leaves in 1991. Has songwriting credits on World Party's 1993 Number Two UK album 'Bang'.

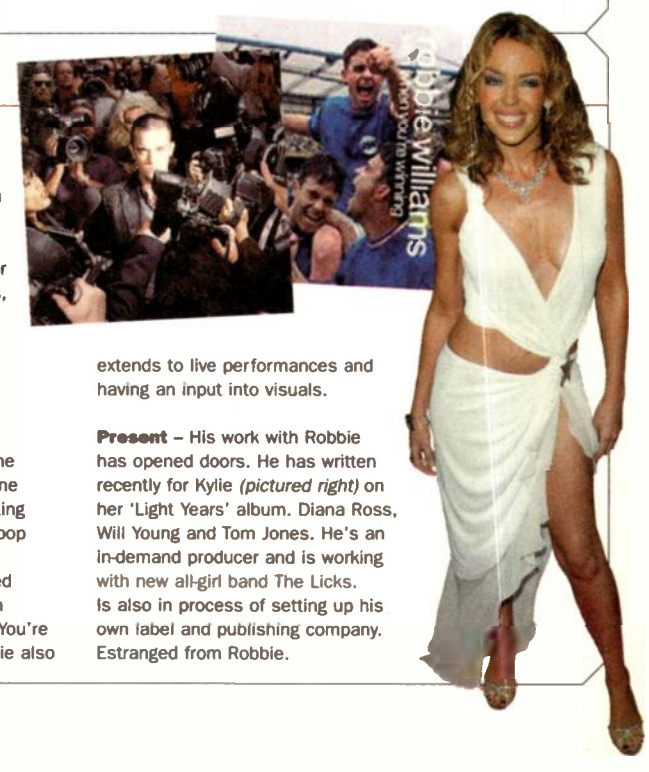
1993-1995 – Forms The Lemon Trees. No commercial success.

1995-1997 – Jobbing songwriter penning tracks for Cathy Dennis, Bryan Adams and others. Leads cabaret legend Lenny Beige's house band, The Fickle Hand Of Fate.

January 1997 – Introduced to Robbie Williams by publisher. The pair immediately hit it off and one of the most successful songwriting partnerships in modern British pop is born.

To date, Chambers has worked on 'Life Thru A Lens', 'I've Been Expecting You' and 'Sing When You're Winning'. His influence on Robbie also extends to live performances and having an input into visuals.

Present – His work with Robbie has opened doors. He has written recently for Kylie *(pictured right)* on her 'Light Years' album. Diana Ross, Will Young and Tom Jones. He's an in-demand producer and is working with new all-girl band The Licks. Is also in process of setting up his own label and publishing company. Estranged from Robbie.



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Here come the Jet set!

EXCLUSIVE FIRST GLIMPSE OF THE WORLD'S HOTTEST NEW BAND

Meet the hottest new band in the world right now. **Jet** come out of Australia, and this is the first picture of the band who are currently being pursued by record labels desperate to sign them up following the international success of **The Vines**.

NME got exclusive access to the band when they played a show in front of music industry executives in Sydney a couple of weeks ago, and the vibe was that the four-piece from Melbourne could be "even bigger than The Vines".

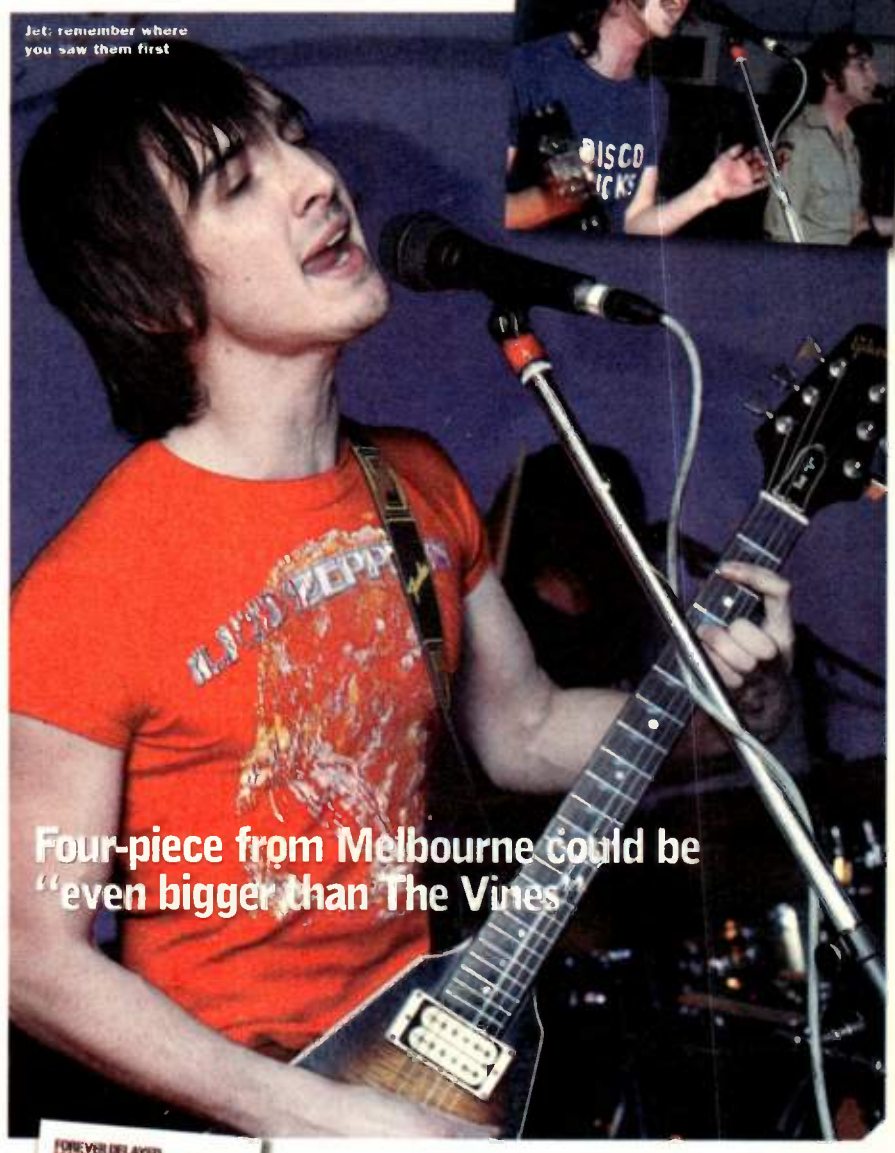
Record labels are now scouring down under for bands who could be the next big thing, and Jet – who have been compared to The Vines, **The Strokes** and **Black Rebel Motorcycle Club** – are currently the most sought-after. They even have a song called 'Take It Or Leave It', though it's not a cover of The Strokes' original.

The band, which features the gravely-voiced **Nic Sester** on vocals, have already signed a lucrative publishing deal and are now being offered big-money record deals. The band's management have so far kept the media out of the picture because they fear any early hype surrounding the band will hinder their career development.

'Are You Gonna Be My Girl?' is the song that has got A&R men around the world excited about the group, and it has been compared to the classic '70s single 'Lust For Life' by Iggy Pop.

NME has also heard seven other songs which Jet have recorded – 'Get What You Need', 'Come Around Again', 'Move On', 'Rollover DJ', 'Take It Or Leave It' and 'Cold Hard Bitch'.

Other Antipodean bands in the running for greatness include **The D4**, **You Am I**, **The Casanovas** and **Rocket Science**. The Strokes were among a sell-out crowd watching You Am I play New York City's Mercury Lounge on Tuesday (October 8).



PHOTOGRAPHY: IAN JENNINGS/LFI

Manics are the new Radiohead

WELSH STARS WILL GO EXPERIMENTAL AFTER GREATEST HITS LP

Manic Street Preachers frontman **James Dean Bradfield** has revealed that the band plan to 'do a **Radiohead**'.

Speaking to fans at a secret solo acoustic gig in front of 250 people on Renfrew Ferry, floating on the River Clyde, Bradfield denied rumours that the Manics would split after their greatest hits album, 'Forever Delayed', is released on October 28.

Instead, he revealed to fans that the Manics would emulate Radiohead's drift into dark, experimental music with no songs suitable for release as singles.

"We've always wanted to do an album that's quite cold and black and white almost," said Bradfield. "I like the idea of it being quite cold, judgmental. That's what Nicky, Sean and me are talking about. It's going to be cold, judgemental, no feeling, no singles. That's the kind of plan we've got in our heads at the moment."

The singer performed eight songs unaccompanied, and halfway through the hour-long set answered questions from fans, who had won tickets to the show through local radio stations around Scotland.

Bradfield revealed that the Manics are working on between 14 and 16 lyrics at the moment. In response to another question, he admitted that the band nearly came to blows over the tracklisting for 'Forever Delayed'.

"There was nearly a fight over 'Stay Beautiful' being left off," he said, adding that they had tried to compromise to make the tracklisting equally relevant to the various stages of their career.

Bradfield's setlist ran:

'You Stole The Sun From My Heart'
'Roses In The Hospital'
'Faster'
'Suicide Is Painless'
'Motorcycle Emptiness'
'Little Baby Nothing'
'If You Tolerate This Your Children Will Be Next'
'A Design For Life'

'Less is more' for Limp Bizkit

Limp Bizkit star **Fred Durst** has said the theme of the band's new album is "less is more", as the group continue to work on the follow-up to 'Chocolate Starfish And The Hot Dog Flavoured Water', their first LP without guitarist Wes Borland.

Currently untitled, it is due for release next year. Durst is picking from just over 30 songs for the final tracklisting.

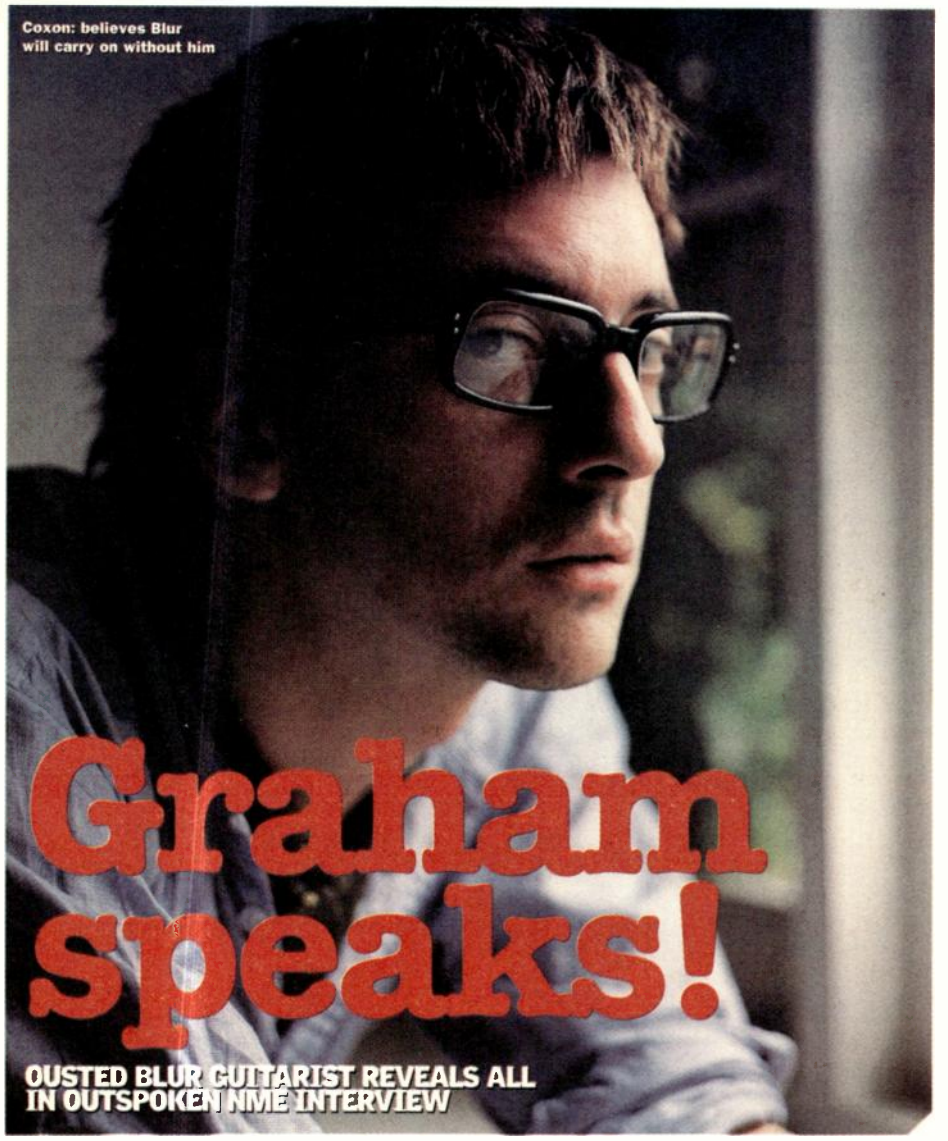
"This album is about getting touch with yourself a little bit," Durst told MTV News. "About accepting things a little bit more, maybe accepting the fact that you can't control or change everything and it is the way it is. Sometimes it's about less is more. It's about the seed.

Thinking about this gigantic tree that you think is so beautiful but it started with this just seed."

Durst has been moving around the US, looking for inspiration.

He continued: "I'm trying to get away from my businesses in Los Angeles. I want to clear my mind a little bit and give my mind a little bit of time to breathe, so I can pinpoint or at least nail down feelings I'm having I need to nail them down long enough to actually write about and elaborate on them.

"I'm actually now finding the real Fred Durst. I have always been Fred Durst and I've always been me. You understand yourself better when you have more time and freedom to actually spend time dealing with yourself. When life was worrying about a car payment or a rent payment and a bill, you're so consumed with that, you really don't have time to know yourself. That's and getting by. Once you get in a position where your rent is taken care of and you do have a job, you really get to deal with yourself. And you wake to your mind every day. That's your best friend and your worst enemy – your own brain."


Coxon: believes Blur will carry on without him

Graham speaks!

OUSTED BLUR GUITARIST REVEALS ALL IN OUTSPOKEN NME INTERVIEW

In his most outspoken interview since leaving **Blur**, **Graham Coxon** has told *NME* that his relationship with the other members of the band has deteriorated so badly he no longer regards them as friends.

In an *NME* interview following our exclusive reports on the split, Coxon claims that being told he wasn't wanted in the studio by their management, rather than the band, proves how badly things deteriorated between him and **Damon Albarn**, **Alex James** and drummer **Dave Rowntree**.

"They haven't particularly acted like my friends," he said. "I don't think they acted as friends would. I probably haven't for years. It's kind of good I don't have to pretend any more. I think there was a lot of pretending to be friends. I remember Dave, years ago, said in a paper, 'If we weren't in a group together we wouldn't be fucking friends'. We were all *(feigns hurt)* 'Dave?!' But he's fucking right... in the end we were business partners. Basically. And that's the fucking truth. That's what Blur became as a band."

"Blur and me shifted. We were always shifting but perhaps this was one shift too far this time" **Graham Coxon**

Coxon claims a lack of communication was integral to the demise. "It's hugely complicated," he said. "Twelve years of all sorts of things. Honesty and communication is very important if you wanna keep a group healthy, and Blur never had that."

Coxon believes Blur's current "professional, commercial" approach to recording is the opposite of what he wants to do.

He added: "I think they got more... serious about what Blur was in a more professional, commercial way, and I guess I don't have much respect for professional and commercial. Blur and me shifted. We were always shifting but perhaps that was one shift too far this time. Maybe they'll be brilliant without me, maybe they're at their greatest now! I don't think the story's over with them. They'll carry on."

As *NME* spoke to Coxon *(see page 28 for the full interview)*, the three remaining members of Blur remain in Morocco finishing their album with producer **Fatboy Slim**. *NME* understands that the recording sessions are drawing to a close, and Blur will return to the UK this month.

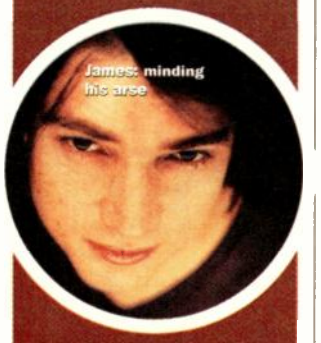
...MEANWHILE, IN MOROCCO, THE OTHER THREE KEEP QUIET

The remaining members of **Blur** have been working on their new album with **Fatboy Slim** in Marrakesh – and have stubbornly refused to comment on **Graham Coxon**'s departure.

NME can also reveal that **Damon Albarn** is talking about resurrecting a Britpop ghost for the new album – none other than 'Parklife' guest star **Phil Daniels**. The 40-something actor was presumed to be in Blur's past, but Damon has told *NME* that he could return.

Damon said: "Phil Daniels is back and he's sounding harder and nastier than ever."

Blur have been working with Fatboy Slim in the studio and bassist **Alex**


James: minding his arse

James has described the recording process in Morocco in his online diary.

He wrote: "We've built a state of the art recording studio on the edge of the desert. It took a week to get the big loudspeakers, which were specially built in Denmark, out of customs. They lie to you and take your money. One of them lied, took my money, and then went for my arse. I thought it surely couldn't get any worse, when Ahmed dosed me with some weird psychedelic local speciality, I had to go with it, and it took me to an enormous supermarket.

"We love it here, the pushy, pokey, grabby hassle of Marrakesh is fine once you realise it's just New York in a foreign language... It's a bit like *Blade Runner*, and life penetrates every nook."

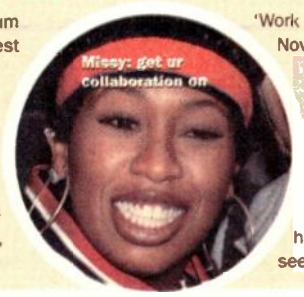
The band have made no mention of a replacement guitarist for Graham Coxon.

Missy records Left Eye tribute

Missy Elliott has recorded a tribute to the late **Lisa 'Left Eye' Lopes** with the remaining members of **TLC**.

'Can You Hear Me' is a collaboration by **Missy**, **Tionne Watkins** and **Rozonda Thomas** and will feature on the new Missy LP, 'Under Construction'. Lopes was killed in a car crash in Honduras earlier this year.

Her fourth album also features guest appearances by **Tweet**, **Jay-Z**, **Ludacris**, **Beyoncé Knowles** and **Method Man**. It is set for release on November 11, with the single 'Work It' out on November 4.


Missy: get ur collaboration on

Missy told MTV: "Ludacris is hot, and he's just **true** Southern **hospitality**. There's just something about him that when you see him – you think about chicken, macaroni and cheese, and all that.

"Beyoncé is a true, true talent, and the last time I worked with someone with that talent and that works fast like that is Aaliyah."

Meanwhile, TLC's comeback single 'Girl Talk' – the first release since the death of Lopes – is released on December 2.

PHOTOGRAPHY: ELLIS PARRINDER/KEVIN WESTENBERG/LR

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14/10/02

NINJATUNE

"Elementary, my dear Jonny": Coldplay in an exclusive still from Ash's increasingly bonkers movie project

Ash get 'Slashed' with Coldplay

DAVE GROHL AND MOBY JOIN CHRIS AND JONNY COLDPLAY IN BAND'S BIZARRE HORROR MOVIE

Chris Martin has been recruited by the FBI! That's the scenario as the **Coldplay** singer makes his acting debut in **Ash**'s forthcoming horror movie, *Slashed*.

The film project is being made by horror aficionados Ash and long-time fan of the band Jed Shepherd. *Slashed* is set on the band's US tour and stars **Dave Grohl** and **Moby**, alongside Coldplay's Chris and **Jonny Buckland**.

The unique band-directed film is set for a DVD release early next year. In the past, bands including Duran Duran, Spice Girls and Pet Shop Boys have produced feature films, but they have allowed established film-makers to take charge of directing the movie.

In *Slashed*, a string of events lead to a series of brutal murders. Chris Martin and Jonny Buckland play FBI agents Bones and Ford brought in to investigate, and as people continue to be horrifically slaughtered, everyone comes under suspicion.

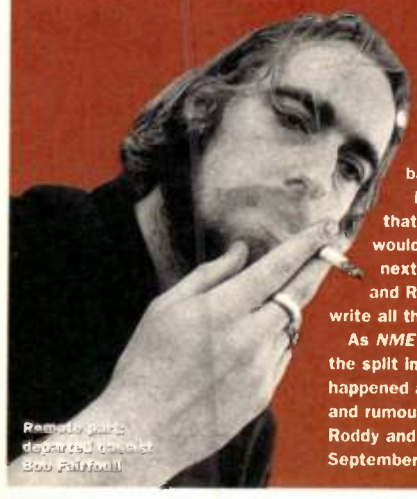
Bassist **Mark Hamilton** told *NME*: "Four main key scenes are still to be shot but we hope to finish over the next four to six weeks in the States.

"Moby, Dave Grohl, *(actor)* **James Nesbitt** and Coldplay have major roles and there are a few other stars who are very interested – one of whom you can't get any bigger in the world!"

Hamilton continued: "Fans of *Slashed* include Seann Scott *(American Pie)*, The Vines, The Hives and The Dandy Warhols. Two trailers have already been made featuring these stars and their comments about what they have seen in the GREATEST FILM EVER MADE."

Clips from the movie will air on *www.ash-unofficial.com* over the next few weeks.

Idlewild: "Split changes nothing"



Remodelled: departed bassist Bob Fairfoull

PHOTOGRAPHY: ANDY WILLSHER

Idlewild's Roddy Woomble has told *NME* that axed bassist Bob Fairfoull will never be in the band again.

Roddy also insisted that Fairfoull's departure would not affect the band's next album, because "Me and Rod *(Jones, guitarist)* write all the songs."

As *NME* reported last week, the split in the Idlewild camp happened after an explosive row and rumoured punch-up between Roddy and Bob. For the band's September 30 gig in Cologne, guitar tech Alex Grant stood in on bass and he has continued to play with the band on their UK tour with Coldplay.

Asked if Fairfoull would ever return, Woomble told *NME*: "No, because he doesn't really want to. Everyone just presumes that when people leave bands it's always because there's some kind of animosity. With Bob, it's just a case of things in the band not making sense to him any more."

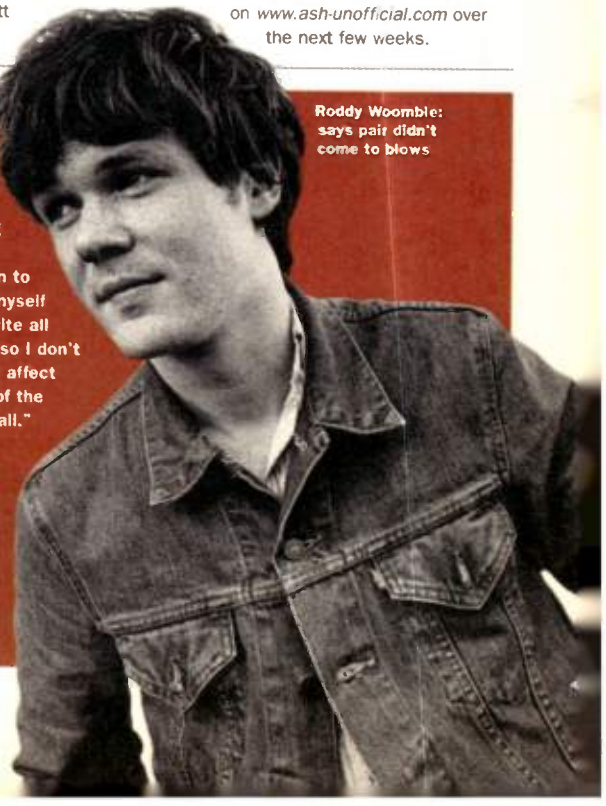
Woomble denied that the pair actually came to blows.

"There was an argument but nothing more than that," he told *NME*. "It was brewing for about a year and it was just a case of when it happened. In the end, it happened in the middle of a tour which wasn't ideal, but he's still my friend and I worry about him more than anything. But hopefully he'll find out what he wants to do now, because he wasn't sure about anything before."

The Idlewild frontman added that they plan to recruit a permanent bass player at the end of the year.

He said: "We have a lot of friends that have been close to the band for a long time who we are already thinking about as replacements. Without diminishing Bob's contribution to the band, myself and Rod write all the songs, so I don't think it will affect the sound of the records at all."

Idlewild release a new single, 'Live In A Hiding Place', on Monday (October 21).



Roddy Woomble: says pair didn't come to blows

FOO FIGHTERS ONE BY ONE

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21/10/02

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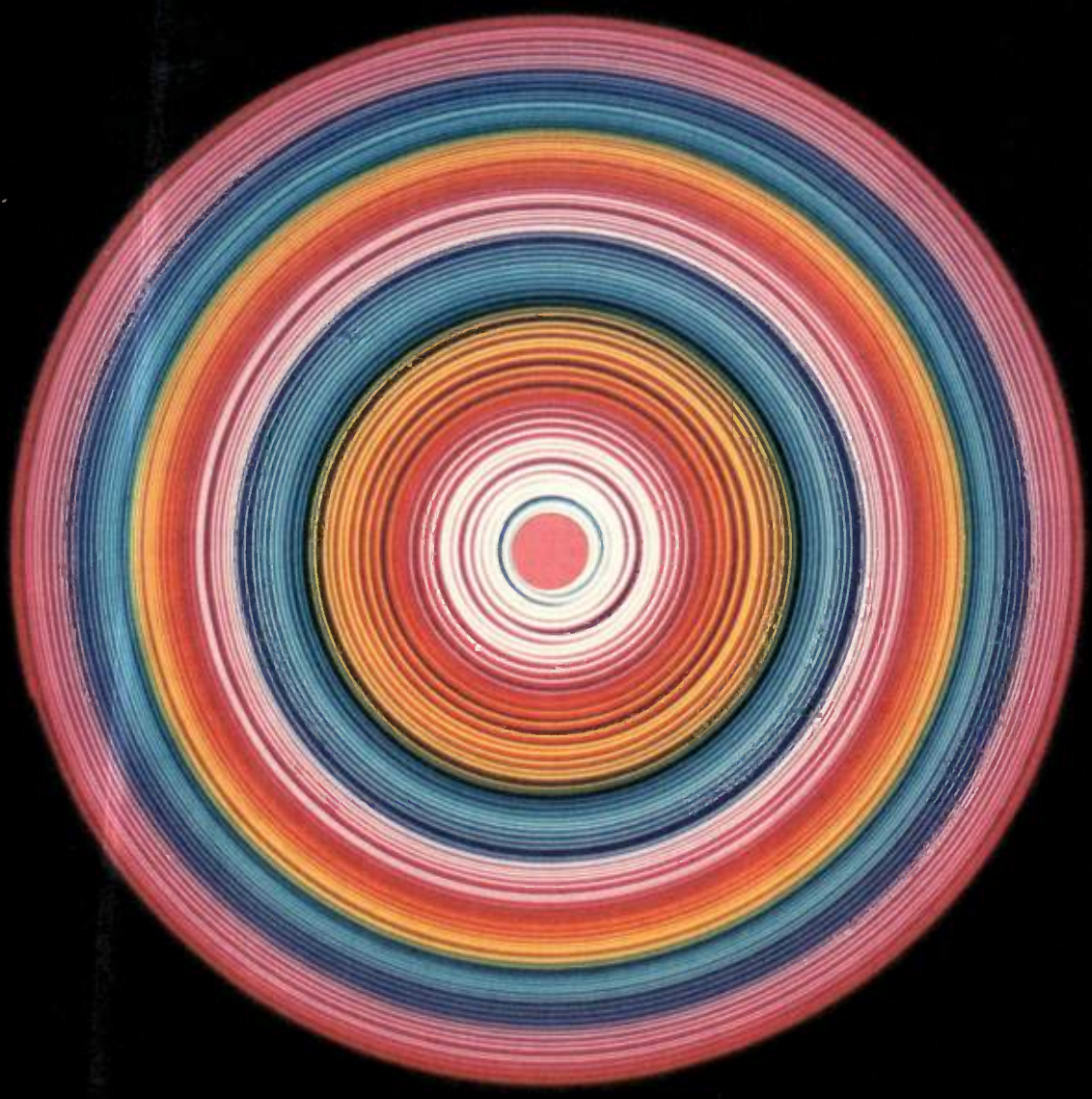

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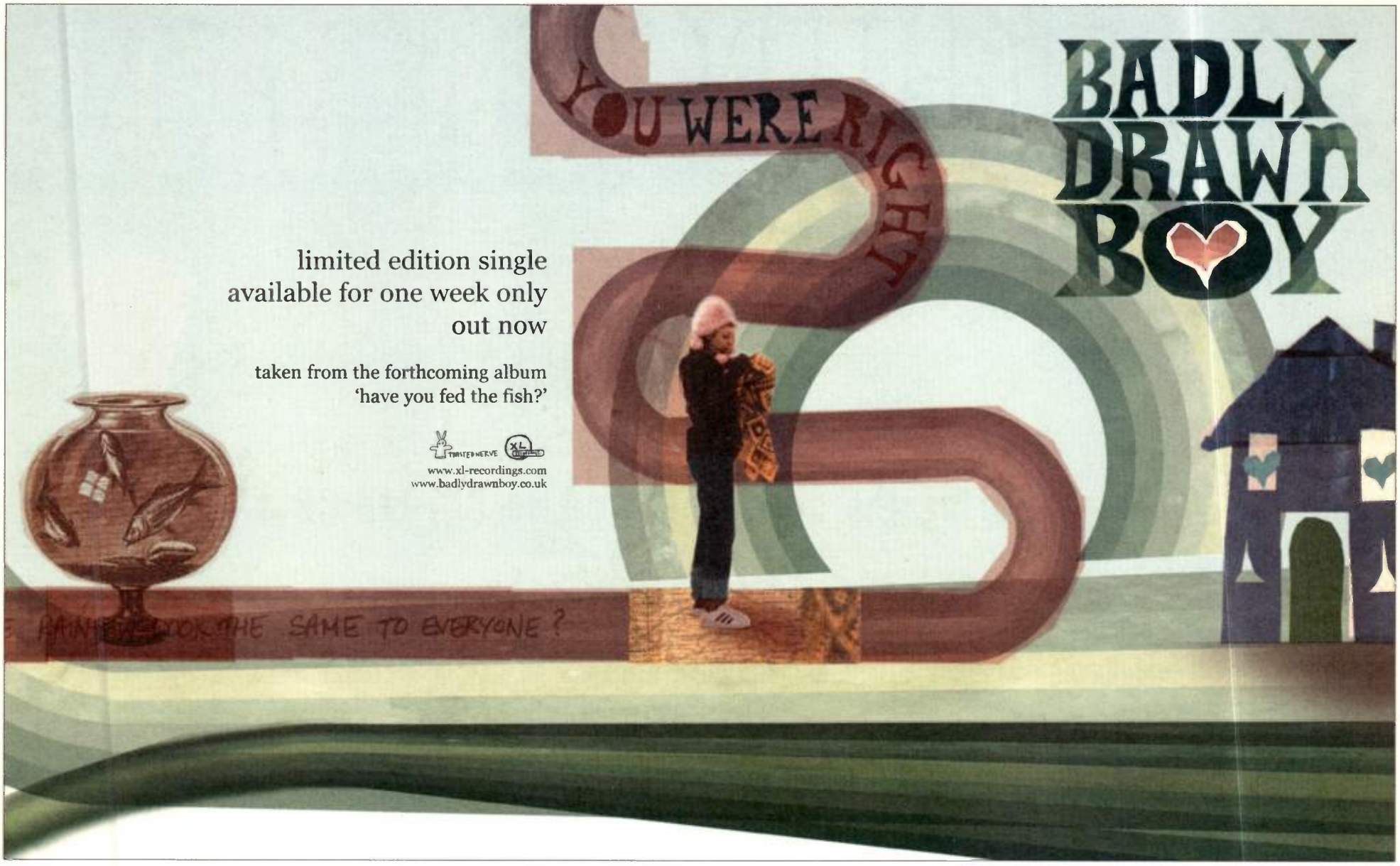
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Vines hit back at Aussie press slagging

BAND "ANGERED" AT MEDIA RESENTMENT AS THEY'RE NAMED AUSTRALIA'S 'WORST LIVE ACT'

Craig Nicholls: treated worse than Russell Crowe (below)

PHOTOGRAPHY: DEAN CHALKLEY/ALL ACTION/WIRE IMAGE

The Vines have finally broken their silence over the hammering they received in the press when they returned home to play Australia, with **Craig Nicholls** claiming that even Hollywood bruiser Russell Crowe gets fairer treatment by the Australian media.

The Vines, now back in Britain to headline *NME*'s Term Warfare Tour, are angered by the resentment of their international success by sections of the Australian music biz and media.

As previously reported in *NME*, the band faced harsh criticism after the first few dates of their recent gigs down under, before triumphantly returning to sold-out shows in their hometown of Sydney. The band were shocked by scathing reviews from their shows in Melbourne, with a 'band insider' telling Sydney's *Sunday Telegraph*: "Craig said the other day that the media didn't even treat Russell Crowe that badly. It seems OK for our actors to conquer Hollywood but not for our musicians to be successful."

Where Russell Crowe has earned a reputation as a prima donna, Craig's only crimes are his dope-smoking habit, his public eccentricities and his addiction to McDonald's. Apart, that is, from becoming fantastically successful worldwide without paying his dues back home.

In fact, Australia has just given the band the dubious honour of 'Worst Live Act' in the third annual Molly Awards – a tongue-in-cheek event celebrating the "very worst" in Australian music.

As stated on the awards' official website, the winners are "decided on by a panel drawn from both media and industry that is so select it must remain shrouded in anonymity", and are "Australian music's peak award for mediocrity".

The judges decided The Vines "rocked like nobodys *(sic)*", while "putting on performances that would've seen them booed of *(sic)* the stage at high-school talent-shows".

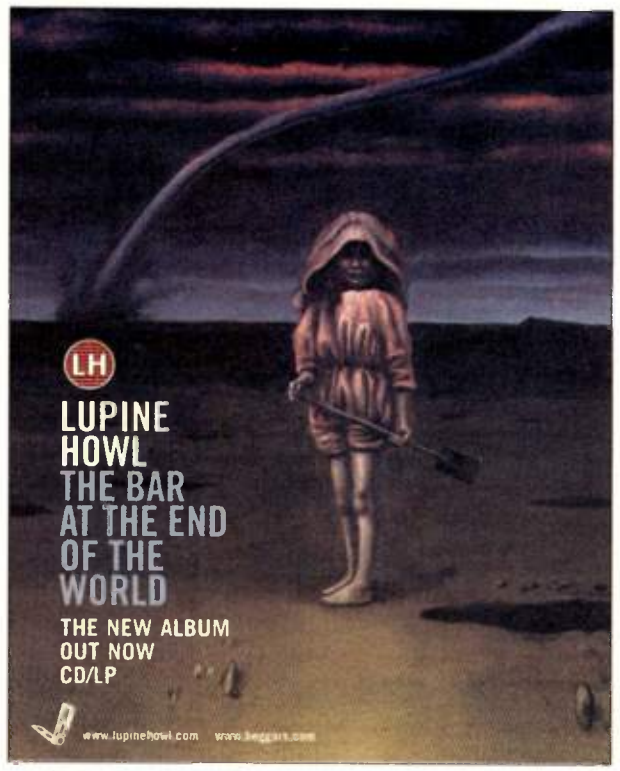
"It's not that Craig Nicholls occasionally sings off-key," the panel concluded. "It's that he seems to have no idea what key is, warbling with a childish sneer in some pathetic evocation of air-guitar fantasies whilst the disinterested rhythm-section cash their pay check. And what's with all the poodle-metal-style power-ballads?"

The Vines were nominated in no fewer than five categories, and copped vicious sideswipes for being in "the *NME* every fucking week" and "corporate-rock hype merchants" while Craig Nicholls was called a "tosspot".

The Mollys are traditionally held a week in advance of the ARIA (Australia Record Industry Association) Awards, for which The Vines are nominated in five categories this year including 'Best Group', 'Single Of The Year', 'Best New Artist Single', 'Best New Artist Album' and 'Best Rock Album'. The 16th Annual ARIA Awards were due to be held in Sydney on October 15.

Meanwhile, The Vines' cover of OutKast's 'Ms Jackson' – on the B-side to their recent new single – has proved to be a radio hit rather than the A-side 'Outtathaway'. The single was heading for the Top 20 as *NME* went to press. Confused radio stations who had so far not playlisted The Vines found 'Outtathaway' too heavy for their listeners. But 'Ms Jackson' struck a chord, with Virgin Radio even choosing to put it on their playlist.

"It seems OK for our actors to conquer Hollywood but not for our musicians to be successful"
Vines insider



YOU COCK!

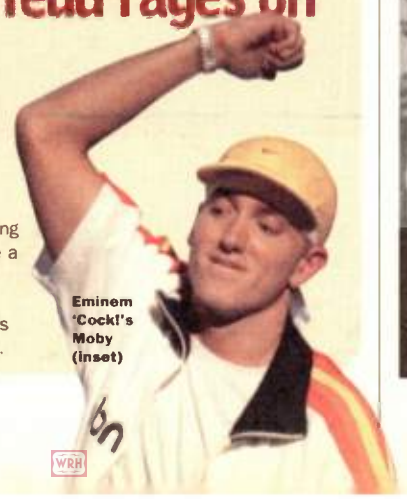
Eminem vs Moby: the Cock! feud rages on

It's long overdue, but **Eminem** makes his 'You cock!' debut this week – and have a guess who he's giving the 'Cock!' to?

Yes, Marshall Mathers has already dissed techno sell-out **Moby** on his Number One single 'Without Me' (*"You 36-year-old bald headed fag, blow me!"*). Then he staged a theatrical killing of Moby in his live show, before threatening him at the MTV Video Awards. "I will hit a man with glasses," said the rapper.

Now he's at it again. Guesting on 'My Name' from the new Xzibit album 'Man Vs Machine', Eminem aims a 'You cock!' in Moby's direction: *"I'd have my motherf—in ass kicked by Moby/If I let some bitch in the Can like 'Bis cop over me"*.

Following Eminem's on-going feud with rapper Canibus, this 'You cock!' makes it clear that the most humiliating thing in the world would be to take a kicking from Moby. But we'd love to see Eminem and his techno nemesis follow up this 'You cock!' in the boxing ring.



Eminem 'Cock!'s Moby (inset)

VIRGIN LOVES

Lupine Howl's latest effort is a beautiful country tinged psychedelic record containing the band's finest recordings to date. The band received critical acclaim with their debut album The Carnivorous Lunar Activities Of Lupine Howl. Highlights include A Grave To Go To, Can You Forgive Me and Center Of The Universe.

Lupine Howl

The Bar At The End Of The World

Album Out Now

This is the brilliant second full-length album from Bravecaptain, aka Martin Carr, formerly of the Boo Radleys. Advertisements For Myself is an amazingly varied musical journey that brings to mind Carr's acknowledged masterpiece Giant Steps. Featuring a total of 19 tracks, ranging from pure pop to Aphex style electronics to mash ups worthy of Kid 606.

Bravecaptain

Advertisements For Myself

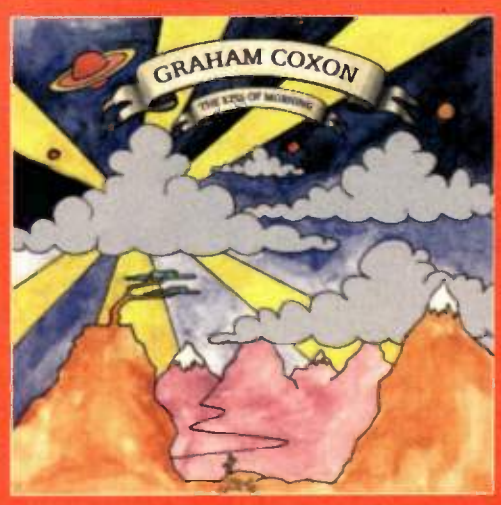
Album Out Now

Trash Companion #1 is the first installment in a series of releases that document the real sound from London's premier alternative nightclub Trash. Trash has championed some of the music's most exciting new talent including Gonzales, Peaches, Bobby Conn and Felix Da Housecat. This album features six exclusive live recordings from Trash and six club classics from the Trash dancefloor.

Trash Companion #1

Various Artists

Album Out Now



As a member of Blur, Graham Coxon has made some of the most important and successful records of the past decade. The Kiss Of Morning, his finest work yet, is the artist's fourth solo album to date and is released on Coxon's own label, Transcopic. Highlights include Bitter Tears, Baby, You're Out Of Your Mind and Do What You're Told To.

Graham Coxon

The Kiss Of Morning

Album Out Monday 21 October

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Foos 'sell out' at Wembley

GROHL ADMITS RESERVATIONS ABOUT STADIUM SHOWS – BUT HE DOES LOVE COMING TO LONDON

Dave Grohl has admitted that **Foo Fighters**' hardcore fans believe the band have 'sold out' by playing two nights at Wembley Arena.

"I'm starting to realise there is some kind of backlash against moving up to bigger venues," he told *NME* last week. "Our core fans that have come to see us play at Brixton *(Academy in London)* once a year for the past eight years are kind of bummed that we're moving up to Wembley."

Grohl also admitted that he has reservations himself and has talked effusively in the past about betraying his underground rock roots, to the extent that he says it took his recent stint drumming with Queens Of The Stone Age "to make me love playing music again".

Grohl was celebrating at the weekend when the Foos' new single, 'All My Life', crashed into the Top Five. And the former Nirvana drummer has revealed his love of the UK, where fans have made the Foos bigger than ever. New album 'One By One' is released on October 21, and it is expected to beat Richard Ashcroft and The Libertines to Number One.

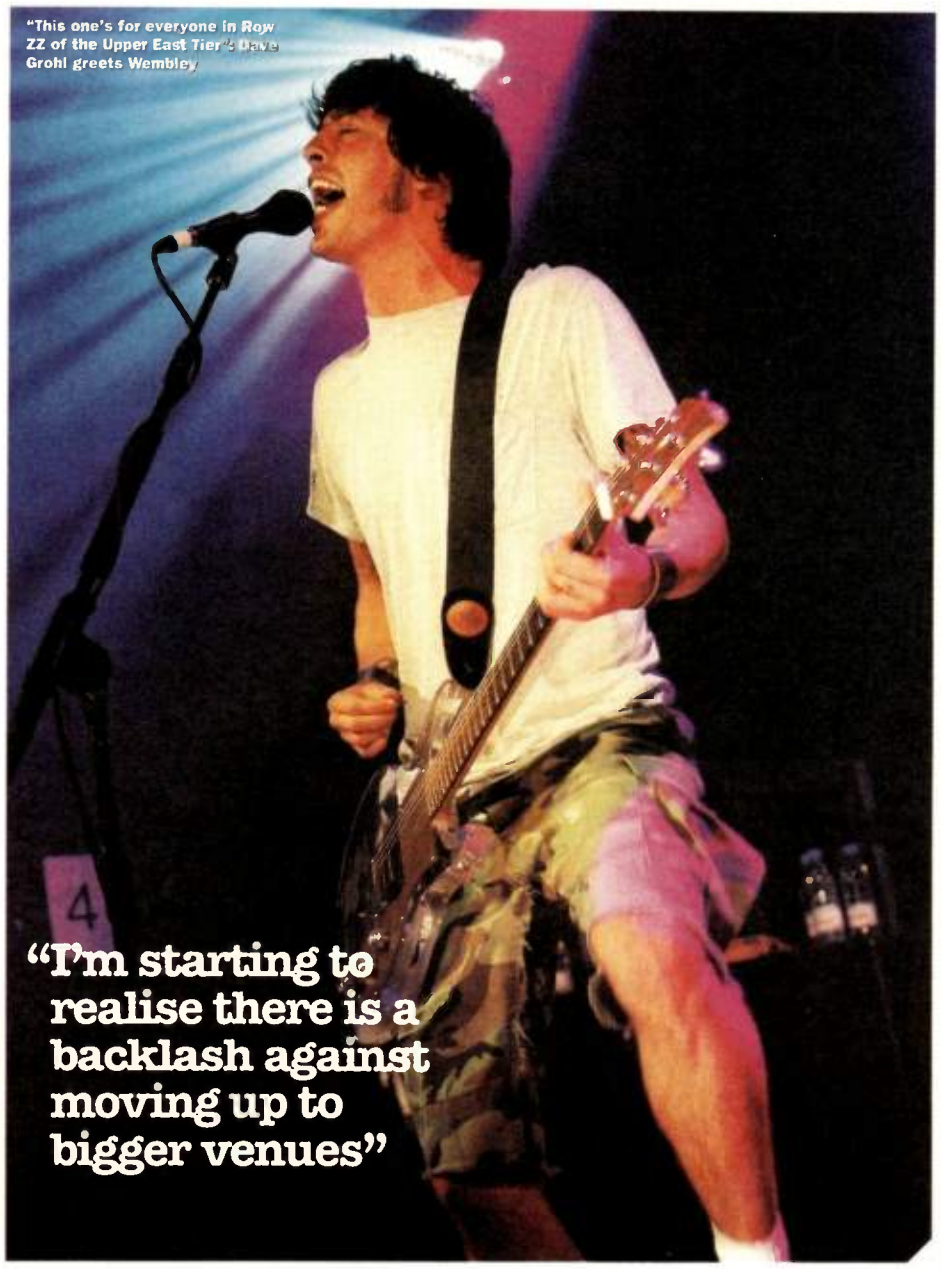
With Foo Fighters' amazing success in the UK, Grohl says he now wants to live here. He told *NME*: "I was so pleased to see such a welcoming, fucking warm reception when we came over in August because it's going to be our second home. I had a blast, man. I used to hate London. I just couldn't get into it. But only last year did I start to realise that London is my favourite city outside of the States. There's something about the women in London that has changed too. I don't know what you guys have been importing or what's your trip, but it's a whole new scene. The first time I came to London it was just all fish and chips, but now it's Nobu *(swanky restaurant)* and the Metropolitan *(equally celebrity-filled hotel)*!"

Asked if playing with the Queens saved Foo Fighters, Grohl agreed: "Yeah, it really did. Playing with Queens just gave me that spark and passion again. So I'm forever in debt to those guys for that."

Grohl also praised Queens' new drummer **Joey Castillo** – unveiled by *NME* two weeks ago.

"He's a fucking amazing drummer," said Grohl. "But it all comes down to whether you can cuddle Josh and Nick at night. You've gotta watch your teeth too when you're giving them head, that's important."

More seriously, Grohl refused to confirm whether bitter lyrics on album track 'Lonely As You' are directed towards Kurt Cobain's widow, **Courtney Love**. Until recently, Grohl had been battling with Courtney over the release of the Nirvana greatest hits album.


"This one's for everyone in Row ZZ of the Upper East Tier"s Dave Grohl greets Wembley
"I'm starting to realise there is a backlash against moving up to bigger venues"

PHOTOGRAPHY: ANDY WILLSHER

Oops!

Apologies to writer **Ted Kessler** and photographer **Dean Chalkley**, whose credits for The Vines' cover feature last week were omitted due to a printing error.

Also, sorry to **Stuart Rideout** at Independent Films who directed the video for John Squire's single 'Joe Louis'. John Squire is not – as *NME* first reported – the director, but came up with the original concept, which was then shot and adapted by Rideout.

NEW RELEASES

OCTOBER 21

Albums

Richard Ashcroft 'Human Conditions' (Hut)
Graham Coxon 'The Kiss Of Morning' (Transcopic)
Foo Fighters 'One By One' (RCA/Arista)
The Libertines 'Up The Bracket' (Rough Trade)

Singles

Idlewild 'Live In A Hiding Place' (Parlophone)
Red Hot Chili Peppers 'The Zephyr Song' (WEA)
U2 'Electric Storm' (Island)

OCTOBER 28

Albums

Manic Street Preachers 'Forever Delayed' (Epic)
Sigur Rós '( )' (FatCat)
Simian 'We Are Your Friends' (Source)

Singles

Athlete 'Beautiful' (Regal)
Craig David 'What's Your Flava' (Wildstar)
Madonna 'Die Another Day' (Maverick)

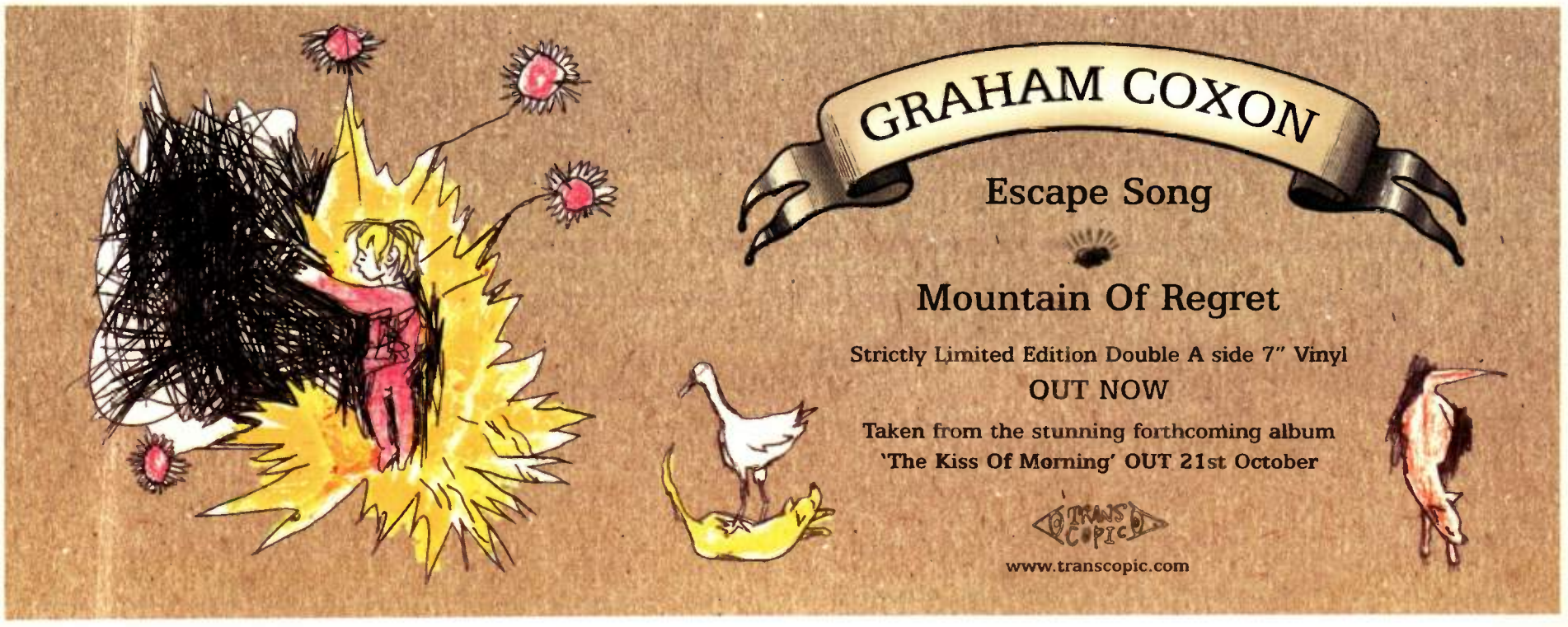
NOVEMBER 4

Albums

Badly Drawn Boy 'Have You Fed The Fish?' (Twisted Nerve/XL)
Björk 'Greatest Hits' (One Little Indian)
U2 'Best Of 1990-2000' (Island)

Singles

Missy Elliott 'Work It' (Elektra/East West)
Sophie Ellis-Bextor 'Music Gets The Better Of Me' (Polydor)
Britney Spears 'I Love Rock'N'Roll' (Jive)



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PHOTOGRAPHY: COLIN LANE

BLING BLING

NME's Top Ten ringtones

1 (2) **Someday** The Strokes (107832)
2 (3) **Whatever Happened To My Rock'N'Roll (Punk Song)** Black Rebel Motorcycle Club (107833)
3 (1) **Little By Little** Oasis (107830)
4 (5) **All My Life** Foo Fighters (108066)
5 (4) **Check The Meaning** Richard Ashcroft (108067)
6 (9) **I'm Sticking With You** The Velvet Underground (108072)
7 (6) **Come Back Around** Feeder (108068)
8 (–) **Dreaming Of You** The Coral (108069)
9 (10) **The Zephyr Song** Red Hot Chili Peppers (108077)
10 (–) **Formulae** JJ72 (108070)

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Julian Casablancas: 'Someday' all ringtones will be as cool as this

NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **You Know You're Right** Nirvana
2 **Merry Xmas Everybody** Oasis ('1 Love' LP track)
3 **Scorpio Rising** Death In Vegas
4 **Outtathaway** The Vines
5 **Firestarter** Jimmy Eat World ('1 Love' LP track)
6 **Up The Bracket** The Libertines
7 **All My Life** Foo Fighters
8 **House Of The Rising Sun** Muse ('1 Love' LP track)
9 **In Love** The Datsuns
10 **Dead Leaves And The Dirty Ground** The White Stripes

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19 Brixton Academy
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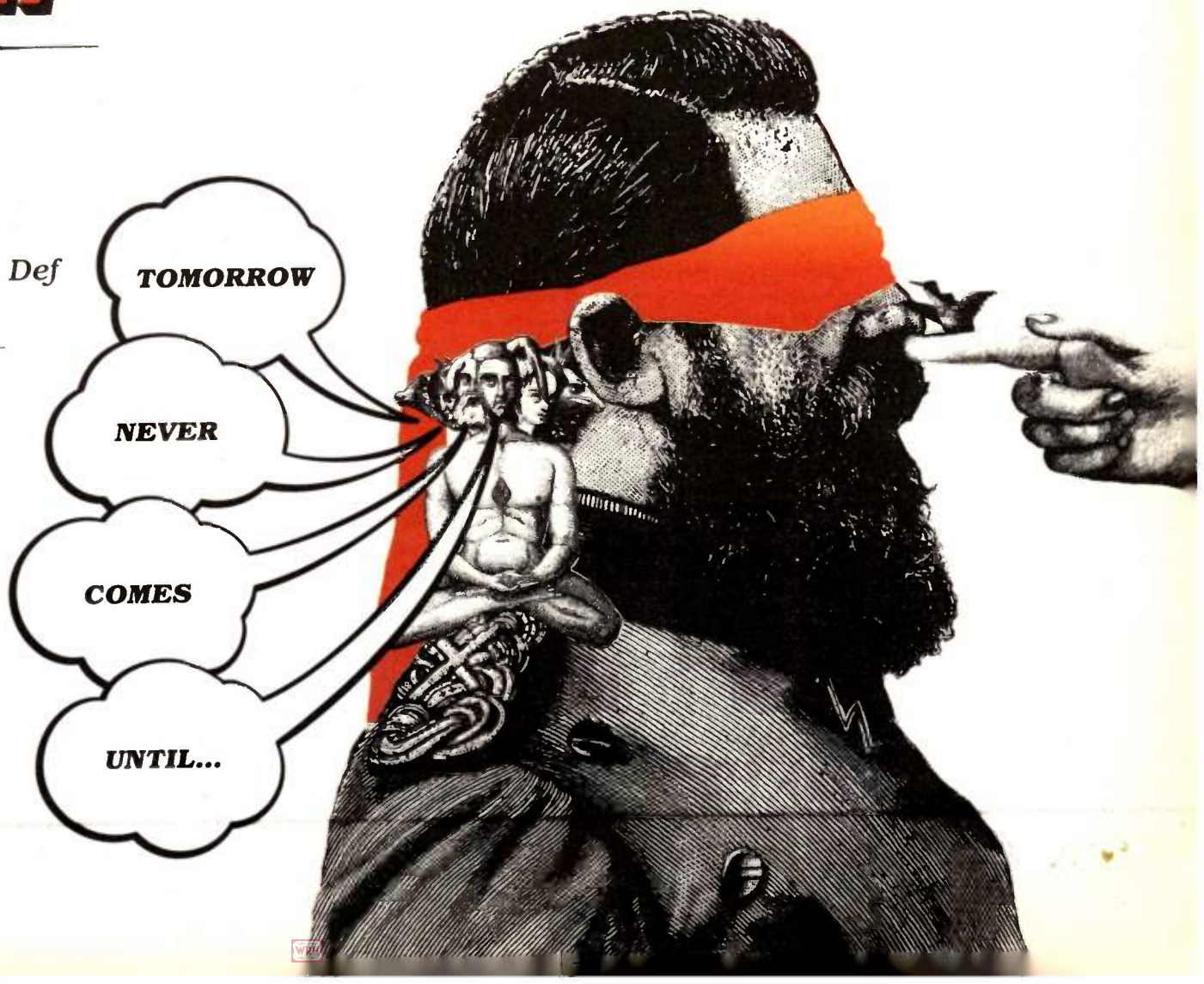

Meet The Sums!

SUM 41 TRY TO STEAL SOME COOL FROM THE HIVES AND THE STROKES IN NEW VIDEO

Sum 41 parody **The Strokes**, **The Hives** and the growing number of bands using 'The' as part of their name in the video for new single 'Still Waiting'.

The video sees Sum 41 meeting an executive from their record company who tells them that the only way to succeed is by being called The Sums. Then, dressed like The Hives, The Sums perform on a set modelled on that used by The Strokes in the video for 'Hard To Explain'.

"We did that because all these really cool bands are coming out and we realised we're not really that cool," guitarist Dave 'Brownsound' Baksch told *NME*. "If you see a Hives or a Strokes video, they're cool bands. Sum 41 are not a cool band.

"So we got this guy from MTV to do a monologue at the beginning. He's like a record exec and he's basically making fun of us saying in order to be cool we basically have to be The Sums.

"We're trying to use The Strokes' set as a reference point to what we should look like. I think we just wanted to do the video because there's so many 'The' bands coming up. It's not poking fun at The Hives or anyone because we're big fans of theirs."

Meanwhile, Sum 41's new LP 'Does This Look Infected?' has two tracks, 'Reign & Pain' and 'World War VII Part 1 & 2', by their 'bad-metal' alter-egos Pain For Pleasure.

"Basically, they don't get along with Sum 41," said Brownsound. "We gave them the chance to record five songs. They only came into the studio long enough to do two, so we've only got two songs for release. We made a DVD of their reunion tour, even though they've never played a show before. It's pretty funny."

The idea for their Spinal Tap-style outfit has been with Sum 41 since they recorded their debut LP 'Half Hour Of Power' in 2000. Now they are considering using Pain For Pleasure as support on their upcoming tour.

"We're thinking of doing that, so they need to get some more songs together first. We're thinking we could have them play the two songs then break up on stage. Every night," Brownstone said.

On the album, Sum 41 show a particular loathing for ex-stripper and heiress to a multi-million dollar fortune, Anna-Nicole Smith. She has featured in an *Osbournes*-style reality TV show in the US.

"We had a track called 'Anna-Nicole Smith Is A Dirty C—-'," explained Brownsound. "That one didn't fly – the lawyers got involved. Have you heard about that show? Come on, she's a waste of skin, man. She looks like she's on heroin. It's disgusting. Do people really live like that? But if you're just filming this person because she's pathetic, come on, you have to draw the line somewhere."

'Still Waiting' comes out on on November 18. 'Does This Look Infected?' follows on November 25.

"If you see a Hives or a Strokes video, they're cool bands. Sum 41 are not a cool band"

Dave 'Brownsound' Baksch

making waves

THE CORAL

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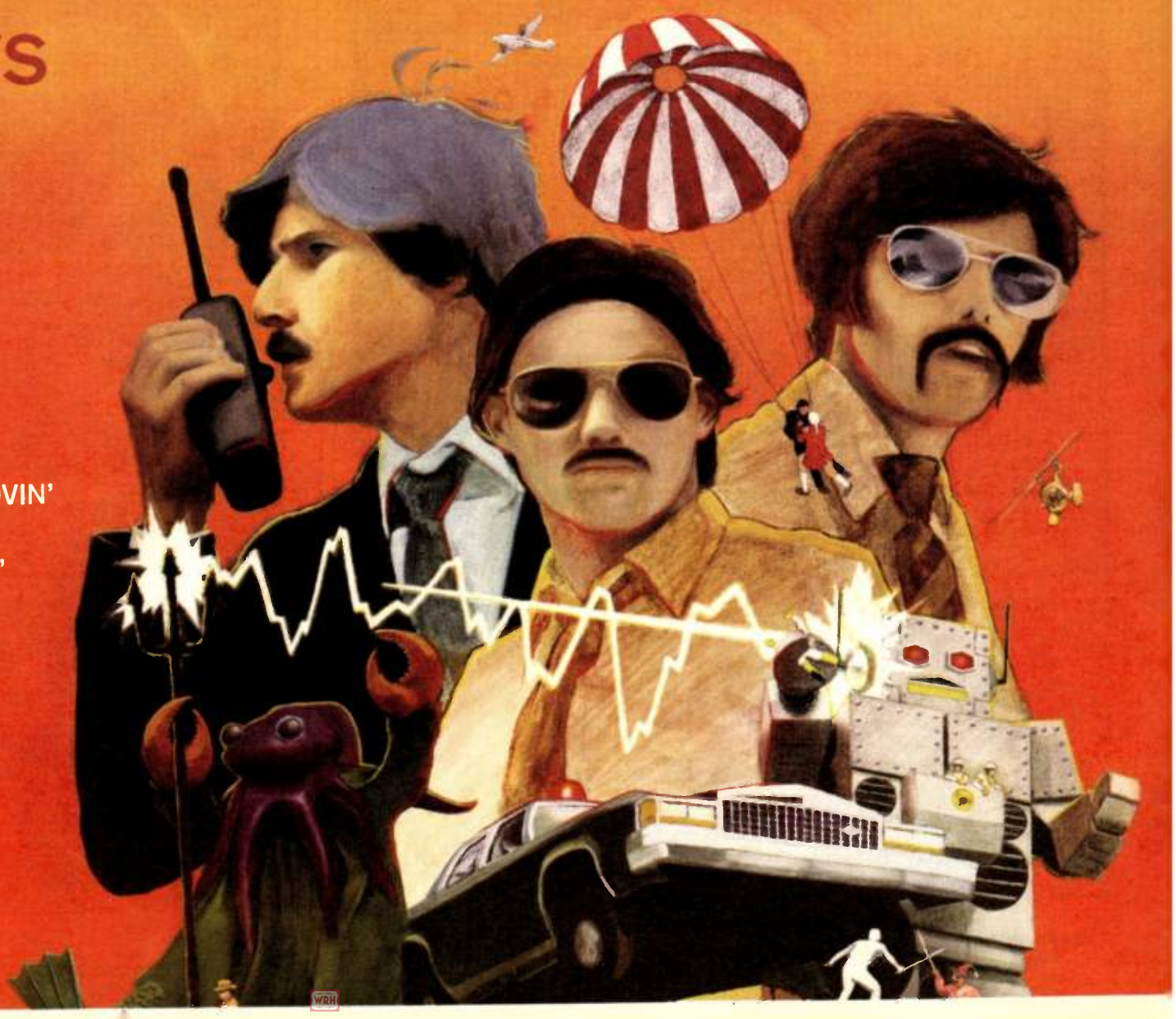

BURN IT!

YEAH YEAH YEAHS

KAREN O AND CO ON WHAT MAKES THEIR BIT OF BROOKLYN BANG

1 LOVELIFE
Blame The Devil
Nick Zimmer: "This track is not only mightier than thou, it fucking rocks."
Karen O: "Katrina Ford's vocals make bad things happen."

2 SSION
Calling Out The Lions
Karen: "In the artist's own words, 'It's a song about calling out the beast when times get tough and you can't find nothing to wear, ya know what I mean?'"

3 MOTLEY CRUE
Shout At The Devil
Nick: "Why won't anyone back me up on this shit?"

4 FLUX INFORMATION SCIENCES
Charlotte Rampling
Karen: "The bass is ace, you know, in your face. It sounds so sweet but you can't help but feel you're being abused over and over by the beat... and catchy *'ooh oohs'*."

5 LIARS
Pillars Were Hollow And Filled With Candy, So We Tore Them Down
Karen: "Every time Liars play this song live, a dance riot erupts and kids are growing wings and flying around the place like they own it."

6 THE CRAMPS
Human Fly
Karen: "One of those songs that can make a fifth grader drop out of school to pursue more bad-to-the-bone aspirations like attending YYY concerts..."
Nick: "...and stealing and/or gambling."
Brian Chase: "When we were in Portland recently I went to a strip club where the strippers pick their own music. One stripper, Eva, put on this hot track. She was wearing leopard print high heels."

7 SHANNON
Let The Music Play
Karen: "I used to rollerskate to this at the local rink but now as a 23-year-old grown woman I still can't unlock the mysterious, maze-like groove that gets me goin', if you know what I mean."

8 TV ON THE RADIO
Satellite
Karen: "TVOTR are straight outta Brooklyn. This is one of the most breathtaking songs I've ever heard."

9 SALT 'N' PEPA
Push It
Karen: "The original bad girls rappin' about dirty things when I didn't have hair down there to know. I have referenced the gaspy *"ahh... push it"* at the beginning of 'Bang'. It's just so damn hot I have to give props."
Nick: "I wish The Fall would cover this. H-O-T-T."

10 FIRST LADY OF C——RY
Blowjob Bulimic
Brian: "The First Lady of C——ry is the new rising star of third wave feminist roots c*(o)*untry. She combines classic c*(o)*untry singin', hollerin' and wailin' with a humorous approach to contemporary feminist politics."
Karen: "The First Lady is Brian's girlfriend – lucky man. She's got the word, girls. Listen up!"

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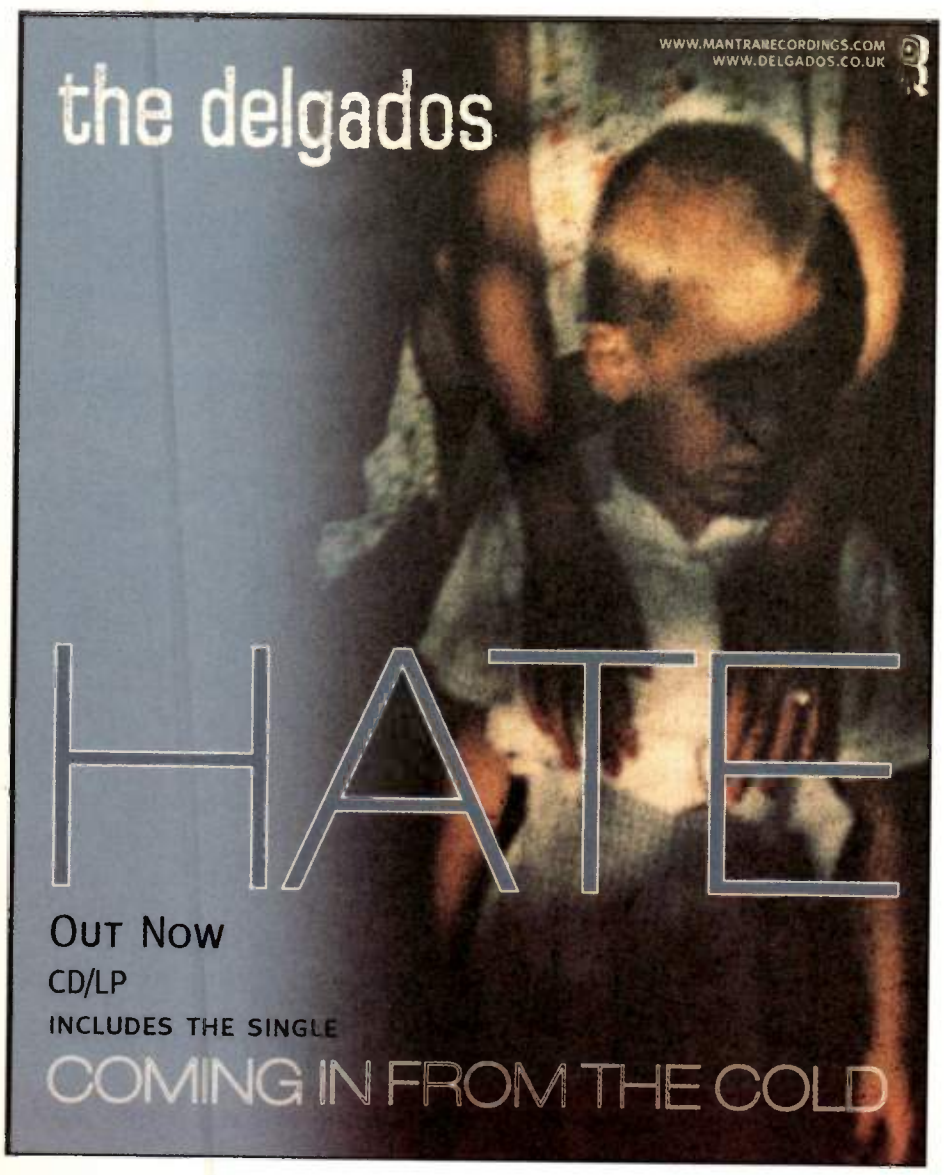

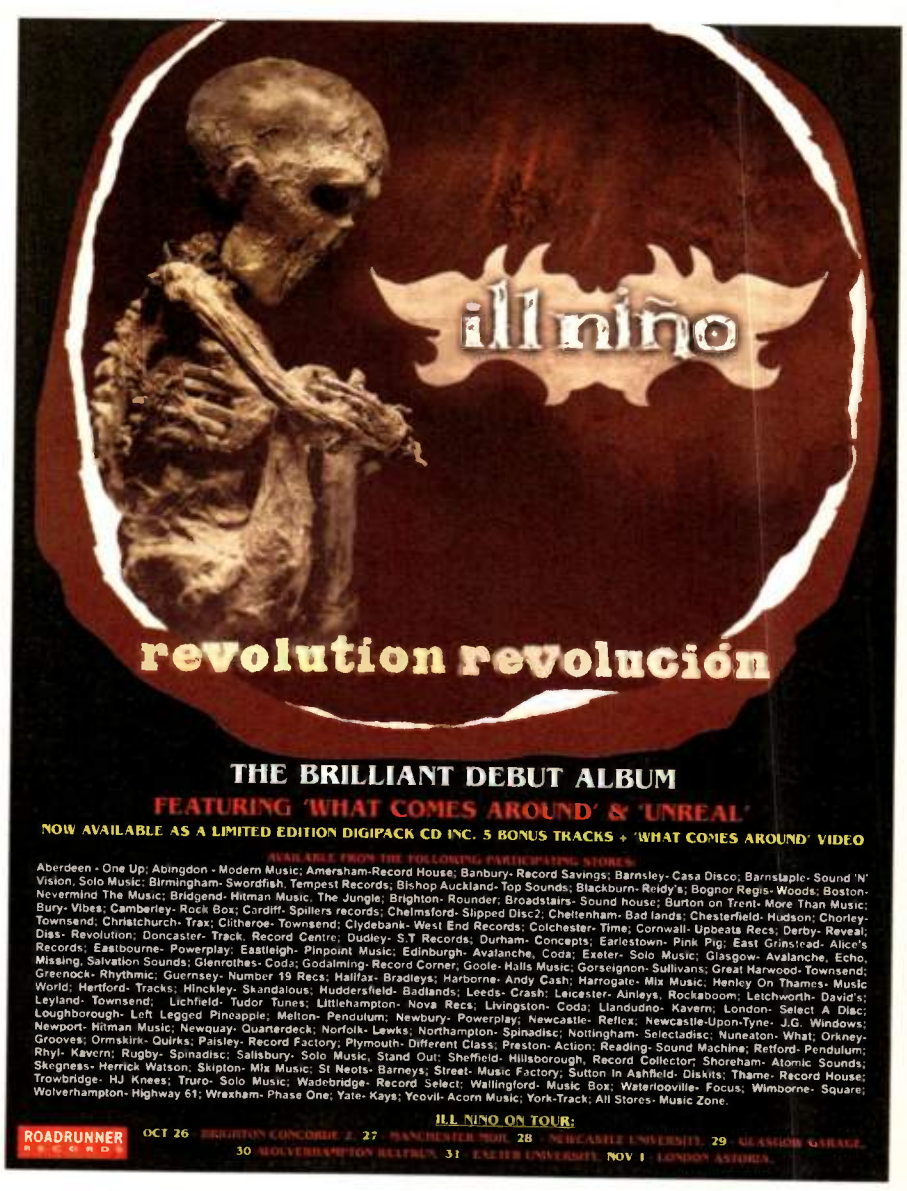
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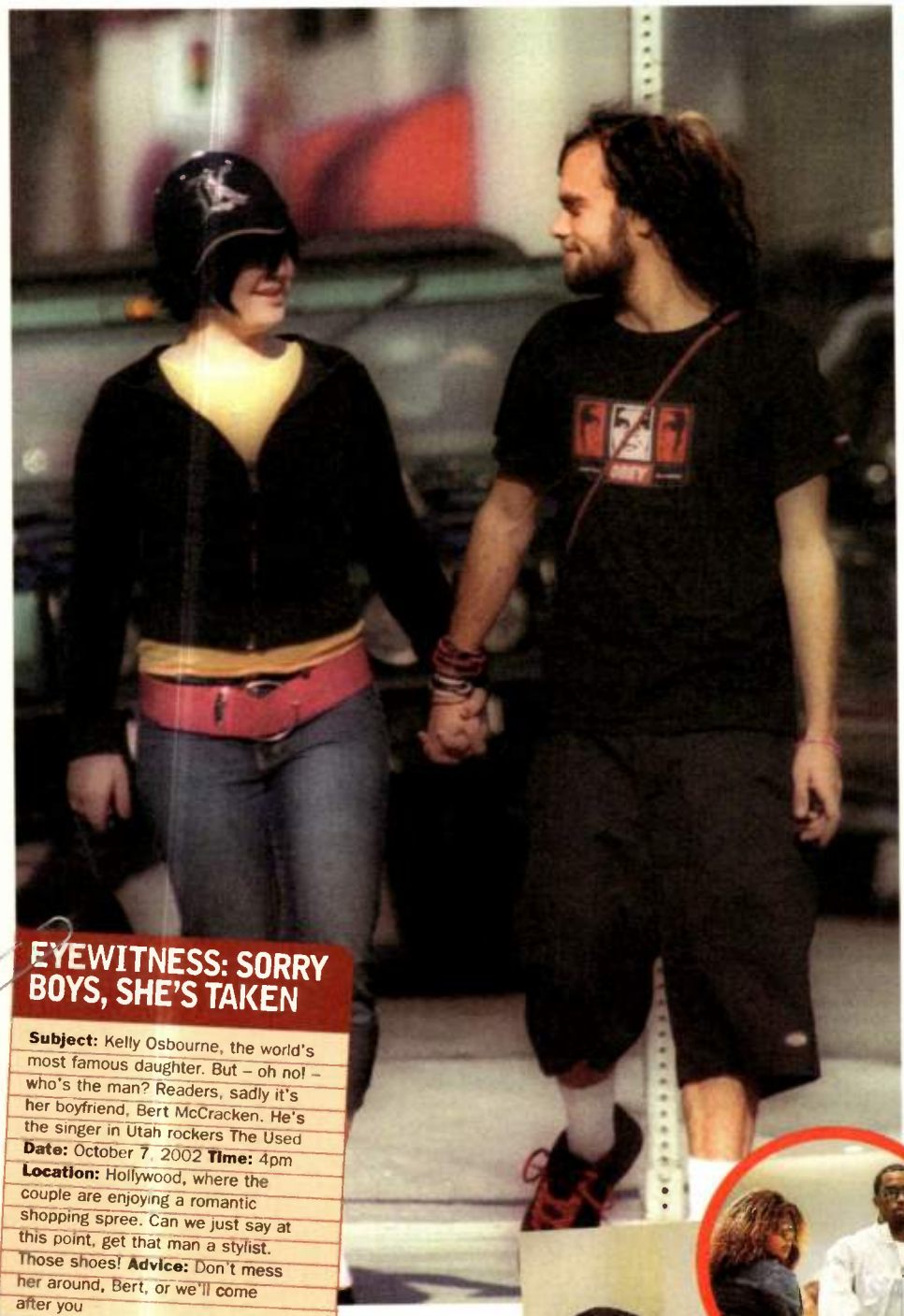

EYEWITNESS: SORRY BOYS, SHE'S TAKEN

Subject: Kelly Osbourne, the world's most famous daughter. But – oh no! – who's the man? Readers, sadly it's her boyfriend, Bert McCracken. He's the singer in Utah rockers The Used **Date:** October 7, 2002 **Time:** 4pm **Location:** Hollywood, where the couple are enjoying a romantic shopping spree. Can we just say at this point, get that man a stylist. Those shoes! **Advice:** Don't mess her around, Bert, or we'll come after you

VERBAL ABUSE

"I LOVE THAT GUY'S VOICE. IT SOUNDS LIKE HE'S JUST HIT PUBERTY"
Jack White, as described by... hoary '80s rock beast David Lee Roth!

"MY MUM SAYS IF YOU HAVE NOT GOT ANYTHING NICE TO SAY ABOUT ANYBODY, GO TO THE NEWS OF THE WORLD"
You see, Robbie, the irony is... Oh, forget it

"EINSTEIN WORE THE SAME THING EVERY DAY. AND HE NEVER WORE SOCKS. GENIUSES DON'T WEAR SOCKS"
Chris Martin's aunties will have to rethink their Christmas presents

"I AM GOING TO MAKE AS MUCH MUSIC AS POSSIBLE"
Jail hasn't knocked the So Solid quality control ethic out of Asher D

"JP LOOKS LIKE A LITTLE BULLDOG, BUT HE'S THE MOST BEAUTIFUL BULLDOG I'VE EVER SEEN"
Dr Fox on his newborn baby – Jack Presley Roy Fox

"I DEFINITELY WANT TO WRITE. I DEFINITELY WANT TO DO THAT MORE ON THE SECOND ALBUM"
Evacuate! Evacuate! Holly Valance is about to malfunction!

"IT IS NOT ENOUGH JUST TO GET ON TV. YOU HAVE TO LEARN YOUR CRAFT"
Richard Herring on TV comedy talent shows. He is the Kelly Jones of laughter

PHOTOGRAPHY: BIGPICTURESPHOTO.COM/ALL ACTION

PLUS ONES

We kick off with the one-band gossip machine that is **The Libertines**. Having **Mick Jones** produce their album, they are obviously fond of relics from the punk era and last week they played at one – London's 100 Club. Midway through the set – which was watched by Jones and **BRMC** pin-up **Nick Jago** – one well-known, and very married, *NME* star decided he'd had enough, and left, only to spend ages on the stairs chatting up a girl. "It's OK," said our source, "he has an 'open' marriage." Let's hope his wife knows that... ● In **Supergrass** news, that **Danny Goffey** chap turned up to see new band **Siamese** (featuring a member of Britpop disasters **Menswear**) at the Monarch in Camden. He had a good chunk of the Primrose Hill mafia in tow – actor **Jonny Lee Miller** (with hat over his face, but it was deffo him), **Meg Mathews** and **Lisa I'Anson**. We stopped counting after that... ● **Chris Martin**. **Marc Almond**. Er, **Gillian Anderson** off *The X-Files*. Which cultural force could possibly bring the unlikely trio together? Yes, it could only be Icelandic trolls **Sigur Rós**. All three celebs stopped by at last week's show at the Royal Festival Hall... ● And, at the Barbican last Sunday, veteran soulman **Solomon Burke** played host to the likes of **Bobby Gillespie** and **Lynn**, Alan Partridge's assistant... ● But the most bizarre guestlist of the week has to be **David Bowie**'s Hammersmith gig, which was attended by the likes of **Brian Molko**, **Alan Yentob**, **Mark & Lard**, **Emma Forbes** (yes, off the telly), and Liberal Democrat leader **Charles Kennedy**... ● We saw **Mike Skinner** getting pissed on beer in Archway's St Johns pub. And **The D4** were spotted last Tuesday strolling down the street in Crouch End, with a load of beer in a bag! Nice to know some people haven't lost the common touch...

PUFFY: PUT THE FLUFFY HAT DOWN

Subject: It's P Diddy, inspecting something of a fluffy nature as a man sends a text message nearby **Date:** October 7, 2002 **Time:** 2pm **Location:** The Gucci store, Bond Street, London **In inset picture:** Not just Puffy but – with tattoo bulging very slightly over her waistband – Kelis too! Some serious pop star cash was hemorrhaged that afternoon, we can tell you. **How:** The other half live!

ALABAMA 3 BY IRVINE WELSH

Alabama 3 are the first ever band I could dance to in the daytime hours without chemical assistance. That says a lot. This band are about the only one around that can make you sing, dance and think, even those of us who've impaired that latter process over the years with our indulgence in those chemicals made by man with the grace of our Lord.

I first got into this band when I was chilling out in the ol' port of Amsterdam, having enjoyed my own fifteen minutes, but desperate not too stretch it to sixteen. My confession, brothers and sisters, is that I was smokin' dope all day long, watchin' cable television, eatin' slices of succulent pizza pie and getting fat. I had decided that having hitherto enjoyed a life of feckless hedonism I would now indulge in a sedentary, writerly existence with my notebooks, sweet poetry and intoxicants provided by the bounty of our Lord. Godamn it if I didn't think that this old ass of mine was good for nothing but the accumulation of some more lard.

Then some mutual friends (thank you kindly Brian and Max) brought over some demo tapes with several tracks which would figure prominently on that legendary first album "Exile On Coldharbour Lane". So I was cured of post-rave burnout; D. Wayne and Larry came into my life and my ass shook, and it's still shaking now.

It was the damndest thing, I just couldn't stop it shaking.

When I got me back over to London town, I immediately hooked up with the Alabama boys, even crossing old Father Thames with grace in my heart and a spring in my step. In the interim, I proceeded, brothers and sisters, to turn on as many like minds as I could. Returning to the UK, I was amazed at finding so many of my kin at the Alabama's gigs; old comrades I had written off as overdosed, incarcerated or just hopelessly domesticated. I renewed an acquaintance with one old brother from the Caledonian ghetto of my youth who once sagely recalled back in the 1980's "it's only the brown and the sheer lack of privatised property that stops this whole goddamn place going up in flames." Amen. I swear to God I never saw no white man's ass shake like that motherfucker's on that night down in Brixton.

So a few years down the line and more than a few lines down those years, the virus that is the totally unique, shit-kickin', foot-stompin', muthafuckin' virus of beauty called the Alabama's music, is spreading remorselessly into every corner of our psyche.

And what do we have? A band of substance, substances and a substantial body of evidence that damns, mocks and challenges the blandness and viscous greed of our times. All the enemies, the World Bank, free trade zones, nation states and corporate interests are ridiculed in the interests of good taste. You may be taking us on the road to oblivion Mr Bush, Mr Blair, but we can make it there perfectly well under our steam, thank y'all.

One more time for the people: Alabama 3 are the first ever band I could dance to in the daytime hours without chemical assistance. That says a lot.

It says everything.

POWER IN THE BLOOD NEW ALBUM 28-10-02
25 Date Tour Starts Nov 1st Check www.alabama3.co.uk

On

TOMORROW'S STARS TODAY

They're Kin' brilliant (l-r): Conor, Michael, Tom and Neil

"We wouldn't have started this band if it wasn't completely obvious to us that we were going to be the most important band of the next ten years"
Tom Marshall

KINESIS

Seething art punk brilliance. From Bolton

Think there's a lot of great bands around at the moment? Think we're in a purple patch? Tom Marshall, bassist and chief motormouth in Bolton's Kinesis, doesn't.

"Everyone's going on about how they're making music for themselves and it's bullshit," he seethes. "We wouldn't have started this band if it wasn't completely obvious to us that we were going to be the most important band of the next ten years. I don't see why bands can carry on if they don't think that about themselves. No-one has any arrogance or any self-belief. They're so scared of alienating a target market, it's offensive."

Fighting talk from any band, but for the Kinesis quartet – Marshall, vocalist Michael Bromley, guitarist Conor McGoin and drummer Neil Chow – it's given extra resonance by the fact they're all in their teens. They formed in the summer of 2000 while still at school. Their twin inspirations were their loves (Fugazi, At The Drive-In, Pixies and early Manics) and their hates (watching their peers grinding out a wage then pissing their lives up the wall).

"If someone chooses to be a doctor or whatever, fine. It's when you limit yourselves and end up stuck in a dead-end job," Conor storms. "We weren't pushed into this, it's what we want to do. At college I said to a careers advisor, 'I want to be a guitar player.' They'll just look at you and laugh."

A bitter two-fingered gesture later, Kinesis have the following to put on their Record Of Achievement: an acclaimed debut mini-LP, 'Worship Yourself'; a brace of follow-up singles (tirade against free trade '...And They Obey' and anti-fascist rabble-rouser 'Everything Destroys Itself'); an undying love of Lamacq, Radcliffe and Trail Of Dead, not to mention an *NME* sticker. More than anything, though, Kinesis want a reaction.

"I suspect more people will hate us than love us... better to have ten thousand diehard fans than eight million people driving Mondeos," Conor sneers.

This is fine, ferocious stuff, epic punk rock that's bloody and artistic. In the best sense, Kinesis can only get better. They do, however, recognise that brilliance is finite.

"When you see bands carrying far beyond their natural life, it's like Camus – the only logical act is suicide," says Tom.

Catch them while there's still anger in their veins.

Noel Gardner

Kinesis release a new single 'Billboard Beauty' on Independiente on November 11. The band are currently on tour with The Beatings – check *Gig Guide* for details

PHOTOGRAPHY: CELIA JARDEMAR/JUDITH

Erase Errata

Cerebral, chaotic punk collective

Erase heads (l-r) Jenny, Ellie, Sara and Bianca

Chance, in the hands of San Francisco's Erase Errata, is a truly fine thing. Formed three years ago, when the four met, "on a whim", to play music in a neighbour's house, they've since expanded on the randomness of their inception, and aim to bring it to everything they do.

"We have trouble writing a song," says singer Jenny. "It never happens that one of us says, 'I've brought in this riff...' That never works. With us it's always, 'One-two-three, ready? Make a noise!'"

If it sounds chaotic, that's because in the most brilliant way, it is. The product of four surname-free individuals (that's Jenny, along with Ellie on bass, Bianca on drums and Sara on guitar) doing completely their own thing, Erase Errata are a true collective, and a thrilling thing to behold. Their debut album 'Other Animals' (recorded, of course, in two days) is an inspired mixture of wiry punk, The Fall and most prominently, Captain Beefheart, and has won them considerable acclaim. Sonic Youth are big fans, and by the time you read this, they'll have supported Fugazi, too.

However, as off the wall as their approach to music-making is, some lucid thinking has gone into their songs. Alongside some considered anti-Christian and anti-establishment views, their material also affords the opportunity to learn about the economy of their home city.

"There was a period of time when there was a boom of internet-based economy and there was an influx of people into the city who had quite a bit of money," says Jenny, "and it made it quite difficult for people to live there any more. Places where bands would play were being closed down."

A pressing concern, no doubt, as it's live that Erase Errata's spontaneity is at its most potent. Wearing matching monochromatic rag dresses, the group take as their starting point the free jazz and mad punk ethic of the Nation Of Ulysses, and progress hypnotically from there. Quiet in person, here Erase Errata are something else altogether.

"We like to leave little trapdoors or passageways within the songs where where we can bring a bit of chaos into them," explains Sara.

Ladies and gentlemen, those doors are now open...

John Robinson

Erase Errata play London E1 Spitz (November 2) and support Fugazi at London Kentish Town Forum (3). 'Other Animals' is out now on Tak! Tak! Records

ON THE UP

With our spotlights trained on the beaches of the Antipodes for lusty young rock'n'roll croc-wrestlers, we can bring you advance warning of the stupendous **Rock'N'Roll Machine** who, at a wild guess, aren't exactly anti-folk. Can we call all this stuff Cobber-rock now?... ■ Mates Of Jack White No 34,823: Detroit classic rock rejiggers **The Sights** release their debut album 'Got What We Want' on November 11. You don't need tassles on your sequin-encrusted '70s leotard to enjoy it (but it helps)... ■ The irrepressible **Harry** (formerly **Dirty Harry** before she, ahem, cleaned up her act, no, take my wife, etc...) prepares to go bottle-blonde ballistic with her new single 'So Real', out on Dirty World Records on Monday... ■ NY retro-electroclashers **Electric 6** (pictured) make London's Trash club (at The End, WC1) mercurially cool for half-an-hour on Monday...

TURN ONS

What's on the NME stereo

1 **Machine** Yeah Yeah Yeahs (Wichita)
2 **Are You Gonna Be My Girl?** Jet (Demo)
3 **The Scientist** Coldplay (Parlophone)
4 **Blue Jeans** Ladytron (Invicta Hi-Fi)
5 **Misdirected (LP track)** Major Matt Mason USA (Shoeshine)
6 **Satanstornade** Masami Akita & Russell Haswell (Warp)
7 **Lapalco (LP)** Brendan Benson (V2)
8 **Got What We Want (LP)** The Sights (Sweet Nothing)
9 **Hotwire My Heart** Crime (Mute)
10 **Cocadisco** The Parallax Corporation (Disko B)

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SWEET NOTHING
In the shops now, this limited edition 2 track CD single comes with the video to It Came From Japan and the unreleased studio track "My Baby's Cryin".
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DATSUNS - S/T
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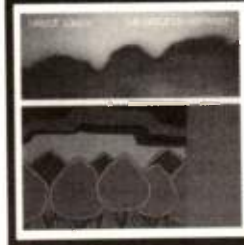
ONEIDA - EACH ONE TEACH ONE
JAG JAGUWAR
Brooklyn's Oneida dish up a double album of rock that has to be heard to be believed. Discover the miracles of your third eye with the first truly heavy psychedelic rock record of the new millennium.
Out October 21st ON 2CD only.

BIG SUR - BIG SUR
ALL ACTION
As seen on tour with The Crescent and Electric Soft Parade, Big Sur's debut album is sure to appeal to fans of REM, Neil Young and The Coral". Available at Borders, HMV and all good indie stores for around £12. On CD only.

THE MEASURES - THE UNIVERSE IS MINE
RADIOTONE
Currently being played by Mark & Lard and XFM, this is the Measures debut single. Think the Stone Roses played by the Who with a dose of Psychedelia thrown in. Limited to 500 copies on a 3 track cds.
Available from 28th October from HMV and all good indie stores.

ZODIAC MINDWARP - I AM ROCK
COSMOSODOMISTIC
The first album of brand new material in 8 years - Zodiac Mindwarp and the Love Reaction are back! I Am Rock is the band's best recording to date, a sonic maelstrom of savage new rock anthems and twisted pop metal guaranteed to outrage parents and shatter glass at twenty paces.
Released October 21st on CD only.

OF MONTREAL - ALDHILS ARBORETUM
TRACK AND FIELD
"Of Montreal use two paint pots to create their tableau of innocence . . . George Harrison's work on the White Album and the sometimes blissed-out 70s material of the Beach Boys." - Magnet Magazine.



GREAT LAKES - THE DISTANCE BETWEEN
TRACK AND FIELD
"Ultra cool in a Kinks/Beach Boys kinda way." - Mojo.
On tour in November including 6th in London with the Apples in Stereo
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'WE WERE BUSINESS PARTNERS. THAT'S WHAT BLUR BECAME'

After the divorce, the recriminations. Or, in Graham Coxon's case, the career-best solo album, rehab, sobriety and freedom – to sing, to paint and to wear an album sleeve on his head

Text: Sylvia Patterson Photography: Ellis Parrinder

Graham Coxon is wearing the biggest smile he has ever worn in the public domain. Certainly, it's a grin *NME* has never witnessed in over a decade of knowing the man, vaguely, through several interviews with Blur and the odd night-on-the-schmind in Camden. So much so, you find yourself staring at his teeth, not sure you've actually seen them before (good teeth, too, very big).

"Right now," he's saying, sipping a coffee, chain-smoking Marlboro Lights, "I feel like the guy at the end of *The Shawshank Redemption*. Out of the shit-pipe and plopped into this rain water and it's, 'Uuuh!' Fantastic."

As the man said, "You can get busy livin', or you can get busy dyin'."

"Absolutely. That film is amazing, to see the restraint by which he goes about his business in prison."

And now you're working on your boat by the open sea. Completely free.

"Yeah. That's exactly what I am doing."

Graham, 33, looks fit, slim and well, wearing baggy-arsed jeans, a checked brown shirt, a dark brown suit jacket, two light blue pens clipped onto his pocket, skate-kid amber-gold through his dark brown hair. He looks you straight in the eye with his gigantic chestnut-brown eyes, something he never did before, because he couldn't, as the world's most permanently embarrassed person. We're in a café in Camden Town, home of a million tales called *Graham From Blur's Gone Mad Again*; the tramp he gave £20 to for dancing in the street ("True, but I don't remember it"); trying to take people's trousers off, possibly gone gay ("I'd just get rather amorous! I did go through a period of wanting to take my own clothes off, a lot"); carrying a cooked sausage in his pocket ("For one night, I got obsessed by Greek sausages. I threw it at a band and it got thrown back at me"); wearing a denim skirt in public, and on it goes. Last summer, he was socked in the jaw by a butcher on the high street, for attempting to liberate the meat from his stall.

"Fly, drumsticks, run for your life!" he guffaws. "Just being an idiot, really, nothing to be proud of. But I have been hit by a butcher wearing a denim skirt. A lot of people can't say that. People report these things because in a way they celebrate this madness. England loves its eccentrics, especially its weird eccentric off-the-rail rock stars."

But that's all over now. Graham hasn't had a drink since last November, when he checked into The Priory for a month, and hopes never to drink again. A "socially inadequate" person, skewed by "huge amounts of self-doubt", he'd spent a lifetime drinking for artificial confidence. Now, he's kicked the crutch away, no longer able to delude himself, "saying you're doing it for some reason:

> "I was told they didn't want me in the studio and that was the end of it... The last time I'd spoken to them it was all smiles"

'(*Theatrically*) I'm drinking because I need to experience this darkness. That's fucking killing me.'" He was saved, literally, by his friend Helen and ex-girlfriend Anna (mother of his two-and-a-half year old daughter, Pepper) who "grabbed me, sat me down and said, 'It's time to do something about this.'" It was his second time in rehab after a brief spell the previous March.

"They saw it more as depression than alcohol, so I got away with it that time," he says, in the matter-of-fact way addicts are. "But in November I thought, 'I can't hide from this any more, this bingeing, I can't stop.' I was getting very, very frightened. That I was gonna kill myself. That day when I sat down with my friends, I was in The Priory by four o'clock in the afternoon. Shitting myself."

What pushes a person to that 'It's now or never' limit?

"I've no idea. I have some idea. *(Massive pause)* When you feel like your soul is black. Or you haven't got a fucking soul any more. And you look into the future and it's black as well. And you think, 'I don't really wanna live any more.'"

Last year, Graham split up with Anna but they remain good friends ("We're happier apart, it's not easy but deep down we're good people who love our daughter"). They're practically neighbours, and share their time with Pepper equally. Graham's fourth solo LP, 'The Kiss Of Morning', is by several dimensions his most confident and intensely personal; an emotional, frequently beautiful, often demented, folky, bluesy "little sketch-book" detailing loss, regret and hope; "There is light, definitely light, a way out."

The last song, 'Good Times', is an acoustic, piano'n'pedal steel heart-breaker, genuinely moving, a simple song about accepting there were good times and accepting they're gone. It's about Anna, but it could be about Blur. These days Graham is "a total Luddite", records on ancient equipment, no computers, and considers himself an amateur.

"There's no way I would want to be a professional," he says. "Professionalism is a total lie."

For 12 years in Blur, Graham was the accidental pop star, the awkward one, the musically discordant foil to Damon's pop sensibilities: "Playing live, I'd exercise my anger on this pop music. I wanted to endanger it, almost." By 21, he'd achieved his dream, from when he was nine years old, to be in a band, on *Top Of The Pops*.

"From then on," he says, "the whole of my 20s was wondering what the next dream was. And that was the big problem. I didn't have any dreams except for some peace and stability. And that was impossible."

His 28th birthday, he spent agonising about turning 30.

"You think you're gonna be old, ugly, past it," he says. "I was going, 'I might as well be 30, I can't become 30!' In some ways, the last five years have been about turning 30. It's crazy to me now. And not accepting it caused me a lot of sorrow and frustration. I'm 34 next, for fuck's sake. 40. I'm 40! I'm fucking 40. I'll be living in a trailer, singing about spuds."

As far back as the early-'90s, before Britpop and the success which nearly broke them all, the members of Blur were punching each other in the face, out of their heads, in America.

"It's hugely complicated," says Graham. "Twelve years of all sorts of things. Honesty and communication is very important if you wanna keep a group healthy and Blur never had that. Never."

You put a very good front on it, the lot of you.

"Well, we were having fun, y'know," he muses. "But it became work very quickly. It just does. You sign to a record company and it becomes work. When we were punching each other in the face, it was turning into some mad job and it wasn't funny any more. I was a mad-arsed brat, basically. But I wasn't the only loony drinking a lot around Blur."

A lot of the blame for the current situation has been put on your 'erratic' behaviour.

"Hmm."

But you've been erratic before. And the guys always stood by you. So what changed?

"I think they got more... serious about what Blur was in a more professional, commercial way," he says, "and I guess I don't have much respect for professional and commercial. Blur and me shifted. We were always shifting but perhaps that was one shift too far this time."

This May, the long-sober Graham turned up at the studio, less than two weeks into recording Blur's seventh album, and was asked to see Blur's manager.

"And I was dismissed from the studio, basically."

You were sacked?

"You could see it as being sacked," he says. "Sacked is a funny word. I guess... dismissed. I was told that they didn't want me in the studio. And that was the end of it. I thought, 'Bloody hell.' It was a bit of a shock. So I got some legal advice. And I'm bloody glad I did. If I'd known this was how they were feeling when I was in the studio, there's no way I would've been there."

You didn't know they felt that way?

"No I didn't. Last time I'd spoken to them it was all smiles and 'See you on Monday.'"

But these are your buddies you grew up with.

"Yeah... y'know... I can't say too much, with the legal stuff. But you know, it's just the truth."

It's inconceivable that they wouldn't talk to you themselves.

"It was to me. I would've preferred that. I think I deserved more. But if that's how they wanted to deal with it, I have to respect that."

The time will come when you're in the same room as them again. Are you dreading it?

"I am a bit. 'Cos it's gonna be embarrassing."

Like being in a room with three ex-wives.

"Yeah. Heh heh. Yeah it is! Oh, I'm glad they're the wives. *(Camply)* Ex-husbands, actually. It's divorce. It is divorce. It's the same thing as divorce. And all the Blur children are going, 'What's happened to our parents?'"

Do you consider those three to be your friends?

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Hanging Around
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On tour in October: Friday 18th - Edinburgh Queens Hall, Saturday 19th - Sheffield Leadmill, Monday 21st - Nottingham Rock City, Tuesday 22nd - Manchester University, Wednesday 23rd - Brighton

"No."

Graham insists he didn't have a problem with Norman Cook.

"I've got nothing against Norman. Jesus, I thought it was just him and Damon having drunken arguments about dance music, but maybe my shyness was mistaken for some kind of attitude."

Neither did he have a problem with Gorillaz.

"It's just contrived and pointlessly commercial, but then I'm an old fogey."

The new Blur album, he says, is "very different, very eclectic, traditional stuff then lots of ideas and suddenly you hear this guitar and it's fantastic. Heh heh! I'm on four songs, but I don't know if they'll be on the album."

He's now looking forward "to seeing Blur live, I've never seen Blur live. Maybe they'll be brilliant without me," he says. "I don't think the story's over with them. They'll carry on. Personnel is now... secondary to what Blur is."

It's tragic, though, after a lifetime, not even to have any friendship.

"Well, they haven't particularly acted like my friends," says Graham, after a lengthy pause. "I don't think they acted as friends would. I probably haven't for years. It's kind of good I don't have to pretend any more. To like... certain people. I think there was a lot of pretending to be friends. I remember Dave said years ago, 'If we weren't in a group together we wouldn't be friends.' We were all *(feigns hurt)* 'Dave?!' But he's fucking right."

Were you really never friends? You called Damon your "musical twin".

"Yeah, but in the end we were business partners. Basically. And that's the fucking truth. That's what Blur became as a band."

Is that what they are?

"I don't see how else it could be."

You wonder why they're bothering. They don't need the money.

"Maybe they do."

They don't have anything to prove, particularly.

"Maybe they do. And I don't feel I have to prove anything to anybody any more. Maybe that was the problem all along."

So you don't actually like these people any more?

"Blur? I really don't know whether I know them any more. It got so complicated. I'm not sure we actually, really, even know each other any more. At all."

Today's Graham has few burdens, feels the breeze of "freedom", boss of his own Transcopic label, delighted that "I don't have to do what record companies tell me". He's bought a home in Kent, somewhere to escape to from Camden. The self-consciousness now manageable.

"I still get it," he says. "I still can't stand cameras being pointed at me. I'm just better. I couldn't look anyone in the eye because I was a shitty person. Now I don't feel like a piece of shit. I'm really happy. Maybe the last time I felt this clear-headed was when I was eight or nine."

He's all excited, now, is Graham. His PR has brought the artwork for 'The Kiss Of Morning', hand-drawn by Graham, a child-like landscape, somewhere in space. He bounds over, picks it up, holds it for the very first time.

"This is the universe, man... a sunny day... trees... light... silver clouds... planets, I like planets... there's a booklet too *(also self-illustrated)*... a bird with a love letter... a fairy... looking a bit downtrodden? Well, it's carrying a very heavy pencil..."

And what's this here (on the back sleeve, in tiny type); it says 'File under psychiatric'?

"Oh god," he blinks, "they kept that on. It was a little joke. Well, they used to say 'File under psychedelic', in the olden days. Now it's 'File under psychiatric'."

He tries to put it in his satchel but it's too big. So he puts it on his head instead, wearing it as a jaunty, foot-high hat.

"And in two years' time," says Graham Coxon, self-employed solo artiste, "40!" With the grin of the deeply gratified, "People will ask, 'Did you used to sit in Camden with your album sleeve on your head?' and I'll say, 'Yeah I did.'"

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Graham Coxon: "It's kind of good I don't have to pretend any more. To like... certain people"

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038	Nirvana
039	Oasis
040	Placebo
041	Primal Scream
042	Prodigy
043	Pulp
067	Queens Of The Stone Age
044	Radiohead
045	REM
046	Slipknot
047	Snoop Dogg
048	Britney Spears
049	Spiritualized
050	Starsailor
051	Stereophonics
068	The Streets
052	The Strokes
053	Suede
054	Sum 41
055	Super Furry Animals
056	Supergrass
057	System Of A Down
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WRH

A LITTLE HELP FROM OUR FRIENDS

How NME, War Child and the biggest names in rock first came together in 1995 – and why we're doing it all over again

Before '1 Love', there was 'Help' – the first time your favourite bands put aside their differences and raised millions of pounds for War Child by making an album together in record time.

It's over seven years since the hugely successful 'Help' album helped to alleviate the suffering of children in the Bosnian war. Today, the spirit of 'Help' is alive with '1 Love', featuring artists covering their favourite Number One singles. This unique album is being released with our support in the 50th anniversary year of the singles chart. And, of course, it's a celebration of *NME*'s 50th anniversary too. Profits will again go to War Child, to help children affected in war zones.

'Help' was the most ambitious charity project by the music industry since the Band Aid single and concerts of the 1980s. In 1995, Britpop giants of the day put aside their arguments with each other – remember, Oasis hated Blur, who in turn detested Suede – and agreed to appear on the same album. Everyone taking part recorded their song on September 4, 1995 and the album was then produced in record time so that it would reach shops five days later.

Brian Eno, patron of War Child, co-ordinated the recording. Studios, tape-mastering companies and pressing plants gave their services for free. The sleeve was designed by John Squire, then of The Stone Roses, who said: "It's the least I can do. I couldn't drive a truck over there."

The people who co-ordinated 'Help' were Tony Crean of Go! Discs, Terri Hall of Hall Or Nothing (PR company for the Manics and Stone Roses) and Anton Brookes of Bad Moon Publicity (who looked after Foo Fighters and Smashing Pumpkins). Crean said the idea for the rush-recorded album was inspired by John Lennon.

He explained: "At the time that Lennon made 'Instant Karma', he said the best record is the one you write on a Tuesday, record on a Wednesday, press on a Thursday, release on a Friday, is in the shops by Saturday and is Number One on Sunday."

It worked, thanks to the support of the artists involved, including Blur, Oasis, Suede, The Stone Roses, Manic Street Preachers, Paul Weller, Radiohead, Portishead, The Charlatans, The Chemical Brothers, The Levellers, The Boo Radleys, Neneh Cherry and The KLF. Channel 4 filmed a documentary on this huge day in rock history.

The War Child charity was founded by two film-makers, David Wilson and Bill Leeson, who saw the plight of children in war-torn Bosnia. Volunteers ran convoys of supplies to hospitals in Croatia and Bosnia. The charity helped provide food, urgent medical supplies and even musical instruments and decent CDs for radio stations in need of the latest music.

The spirit of 'Help' lives on with two of the bands from the original, who've also done their bit for '1 Love'. Manic Street Preachers, who cover Chris Farlowe's 'Out Of Time' on '1 Love', recorded Bacharach & David's 'Raindrops Keep Falling On My Head' for 'Help'. And Oasis (doing their best Slade impression with 'Merry Xmas Everybody' for '1 Love') contributed a re-recorded version of 'Fade Away' to 'Help', with celebrity friends Johnny Depp and Kate Moss providing the vibes in the studio.

Noel Gallagher also teamed up with Paul McCartney and Paul Weller at the famous Abbey Road studios to record a version of The Beatles' 'Come Together'. The support of musicians like Noel was vital to the 'Help' album. 'Help' happened at the same time as Oasis were about to become the biggest band in the world, but Noel went out of his way to, well, help. He even turned up, completely out of the blue, with a load of beer for an *NME* cover shot with Ian Brown and The Boo Radleys – which he too ended up appearing in.

"It's the least I could do," he said at the time. "If you commit yourself to something like this, you should do it proper. Anyway, it's boring at home."

It was obviously a cause worth supporting, too. The war raging in the former Yugoslavia was never off our TV screens. But Bosnia wasn't some far-flung war zone. It was two hours by plane and a popular holiday destination.

As The Charlatans' Tim Burgess told *NME*: "Innocent people are being killed and that means we have to do something. On the news, they try to make out Bosnia's a Third World country or something. But it's, like, right next to Austria. It used to be beautiful."

It was the plight of children in a war zone that persuaded many artists that something had to be done.

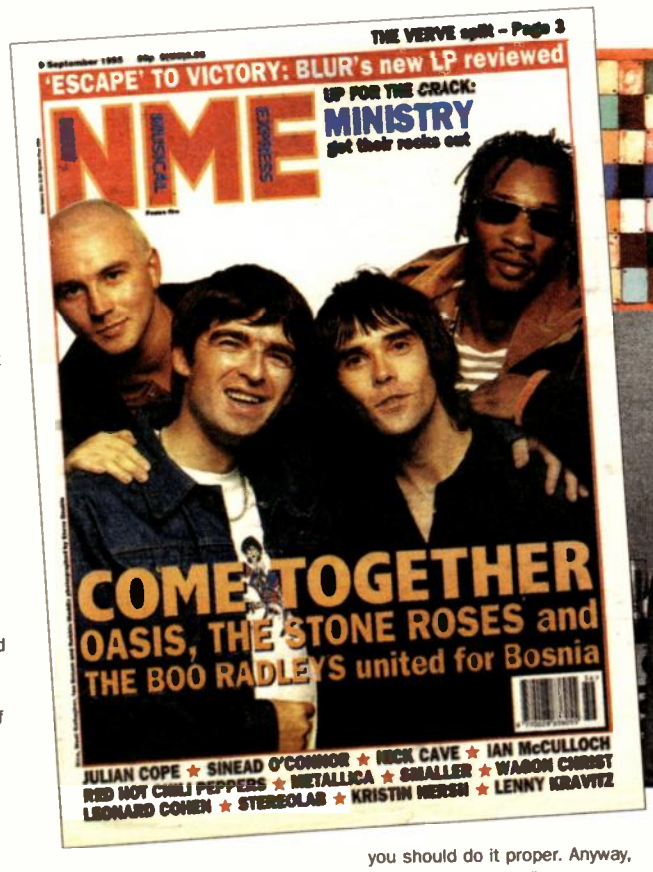
Back in 1995, Ian Brown told *NME*: "There are kids starving and it's the simplest thing to go into a studio for the day and make sure they get some food."

Noel, who has since become a father himself, said on the same day: "To be perfectly honest, if it wasn't directed at children, I would probably wouldn't give a flying arse about it. When someone explains about the kids who are going to be orphans for the rest of their lives, it touches something within you. 'Cos we're all born children."

As to the intense Britpop rivalry with Blur at the time, Noel said 'Help' was "the only time you'll see the two of us agreeing on anything".

It was just as well. 'Help' was a major success. Because it was a compilation, bureaucratic chart rules meant it wasn't actually eligible to be Number One. But it sold 71,000 copies on its first day alone and after three days it had raised nearly £2million.

'1 Love' has taken the concept of 'Help' one step further, with today's stars recording their favourite Number One singles. Now it's your turn to help. And maybe one of the '1 Love' tributes will itself go to the top of the singles chart which *NME* invented 50 years ago.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COME TOGETHER
OASIS, THE STONE ROSES and THE BOO RADLEYS united for Bosnia
JULIAN COPE ★ SINEAD O'CONNOR ★ NICK CAVE ★ IAN McCULLOCH
RED HOT CHILI PEPPERS ★ METALLICA ★ SMALLER ★ WAGON CHRIST
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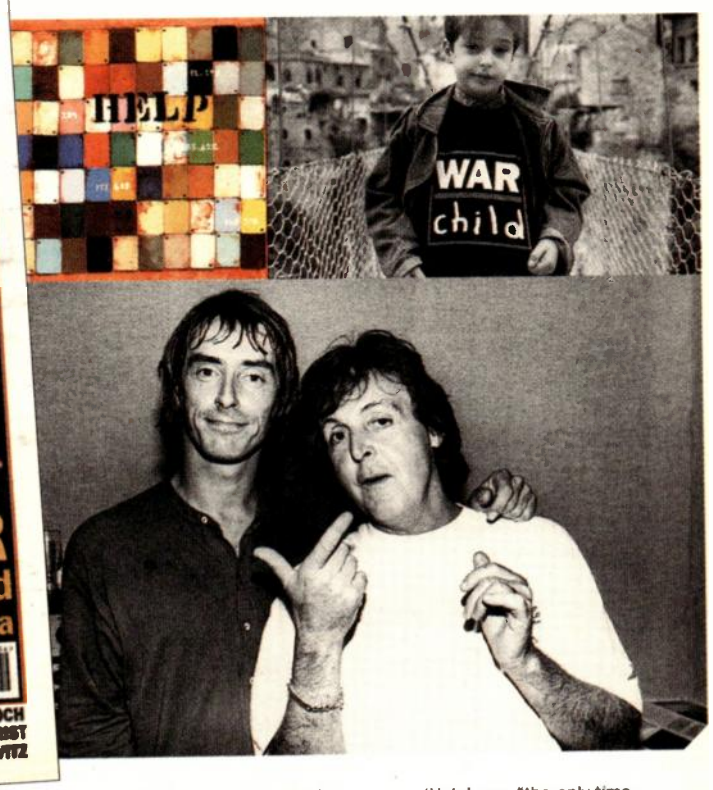


TEXT: EXTRACTS FROM ORIGINAL PIECE BY MARK SUTHERLAND PHOTOGRAPHY: JOHN CHEVES/MARTYN GOODACRE

ALL YOU NEED IS '1 LOVE'

You've bombarded us with emails and the stars have also picked their favourites. The amazing '1 Love' is here – now go out and buy it!

A week before '1 Love' went on sale, *NME.COM* streamed the album in its entirety for 24 hours and asked you to tell us which were your favourite tracks and why. Here's a fraction of your fantastic response, plus some celebrity picks.

Starsailor's rollicking version of the Small Faces' 'All Or Nothing' was the favourite of reader Tom Carhill, who emailed to say: "Doing one of the best songs of all time proves that Starsailor can rock."

NME reader Kevin Wilson added: "This version captures the War Child idea perfectly – it sounds like it has been recorded live in the studio."

Someone called Boo rang to say: "It's wonderfully energetic and sounds like they had fun recording it", while Sarah simply emailed: "It's the best track because I fancy James Walsh!"

Feeder's sensitive take on Frankie Goes To Hollywood's 'The Power Of Love' had Holly Johnson of Frankie swooning: "It's hard to hear someone else sing your song, so I had lots of different feelings when I heard it. The guitarist goes out of tune momentarily but the vocal is fine in a rock singalong style. Does he sing *'Skyscraping Love'* instead of *'Dove'*? I like their look and energy a lot, though. Bless them for choosing it."

NME reader Jason enthuses: "It's totally unique. Beautifully recorded and the song is such an appropriate choice for a War Child album," while Chris P Cox added: "They manage to take a fab song and make it 100 times better by capturing so much of the heart and soul lost in the original."

Sugababes' slinky take on Adamski's 'Killer' proved the favourite of Frank, who emailed to say: "They make it very different to the original, which is the whole point surely," while Sarah Crichton reckons, "It's way toooo cool".

Muse's mighty assault on The Animals' hit 'House Of The Rising Sun' was the personal pick of The Cooper Temple Clause and Michael and Emily Eavis, who phoned to say: "It's brilliant because they've totally made it their own and it's as if it's never been anything but a Muse song."

NME reader Karina couldn't agree more: "It's so incredibly... wrong! They've taken this old traditional slow song and made it totally hyper-modern! I LOVE IT!"

Someone who calls himself Kennedy concurs: "It's incredible! The band totally rocks this one out!" And Manicsmuse emailed to say: "Bellamy's voice is spot on and Muse deliver it as if it were one of their own."

Faithless and **Dido**'s svelte groove through Beats International's 'Dub Be Good To Me' was picked out for special mention by Phil, who said: "They sound like they put a lot of love into it." And an anonymous caller rang in to say that it's the best track because, "I want to shag Dido. Who wouldn't?"

Elbow's lo-fi version of Thunderclap Newman's 'Something In The Air' gets the thumbs up from Zane Lowe and *NME* reader Morris who says: "Effortlessly charming, with style and credibility." While Duncanstella adds, somewhat mysteriously: "It's like sex without orgasm!"

Manic Street Preachers stomp through a string-laden take on the Chris Farlowe hit (written by the Stones) 'Out Of Time' and it's just fine and dandy with Roddy Woomble of Idlewild who says: "James' voice is really suited to songs like that. It's good."

NME reader JMCrowe reckons: "It's fantastic! It got me dancing around and singing my head off!" GoMalley emailed to say: "It's better than the original by a country mile", while Safleach is equally ecstatic: "James' voice sounds brilliant! And the background vocals give me goosebumps!"

Prodigy's makeover of the Specials' 'Ghost Town' was a big hit with Bartosz Krucz who emailed to say: "It's really crazy and spooky." Reader John Owens reckons that it "shows after five years' absence that they can still knock out a good tune. Brilliant!" Donald Williams says, "It's fantastic and should be released as a single," and Mike adds: "It's a deadly rendition. The bridge in the middle is going to make dancefloors all over the world start to quake again."

Jimmy Eat World's cool-as-fuck version of Prodigy's 'Firestarter' proves the big surprise to J Paul Preston who emails to say: "I admire the fact that they did a completely different take on the song." Poguemahone agrees: "They put a slant on a song that I only thought had one angle – beautiful!"

It was also the song which most made ex-Blur man Graham Coxon prick up his ears. "I don't know anything about Jimmy Eat World," he admitted. "It's all guitar, bass and drums, a slow version. The beginning sounded like Low. which I liked. It reminded me a little bit of an idea I had of doing a similar version of *(Prince's)* 'Purple Rain'. I was gonna do it for a giggle, acoustically. I like the idea of Low-ising stuff, making it super-slow. But it's the wrong way to approach a band, really, with a cover. I'll have to see 'em live."

Ashley Lawrence emailed: "I played it to my mates and most of them couldn't work out what song it was – the sign of a truly great cover!" Bomf says: "To hear the song reworked into an emo torch song is fantastic", and Lindsey Moore reckons: "This is the most original cover ever! It's beautiful!"

Darius' bold stroll through Manfred Mann's 'Pretty Flamingo' was the total dog's bollocks for Martin, who reckons: "He sounds so sexy and he's brought an old classic right up to date", and Jo concurs, adding: "He sings it from the heart and it's simply fabulous."

Someone who signs on as 'Thanksnew' sums it up: "Against all the odds the pick of the bunch!"

More Fire Crew Featuring Gabrielle on 'Dreams' moved Tubacca to say: "Such a lovely song, such a cool version", while Nodden added: "Well dreamy."

McAlmont & Butler's dramatic rendition of Take That's 'Back For Good' was the icing on the cake for Asifzobkhan who emailed to say, "Lush, irony-free, makes my teeth strong and my coat shiny", while Mer1204 reckons: "Bernard and Dave have turned what was an above-average boyband song into a Spectoresque epic."

Finally, S Davenport got in touch to tell us: "It's always been a great song even if Take That were crap. McAlmont & Butler make it magic!" And Holly Johnson of Frankie Goes To Hollywood also nominated this "classy" version as his fave, adding: "I think everyone should go out and buy this record for themselves and anyone who tapes it or copies it should be ashamed."

● **See next week's *NME* for more '1 Love' exclusives.**

"Kelly's got a great voice and has really done this justice" Ronan Keating on Stereophonics' 'Nothing Compares To U'

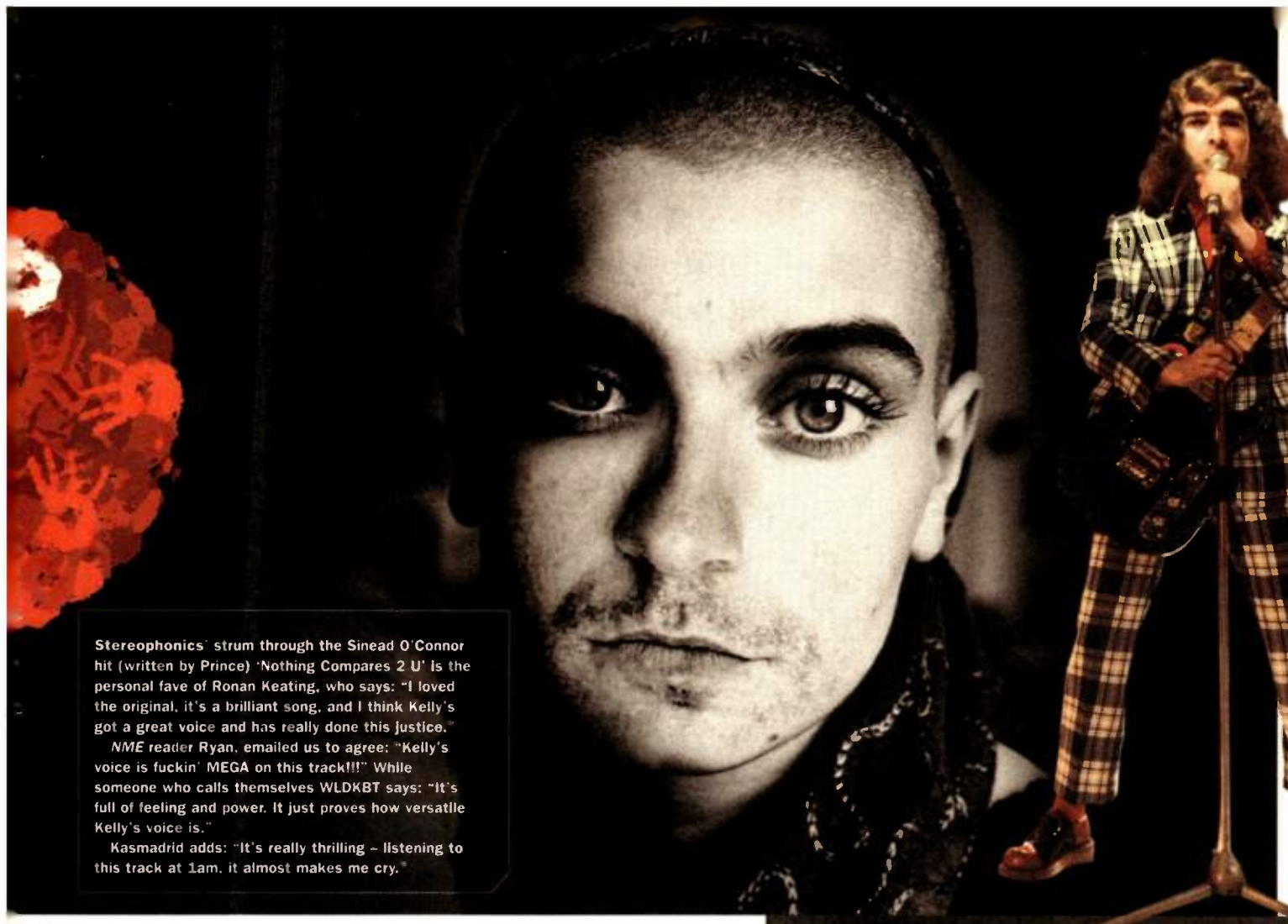
YOU LOVE US!

Your favourite tracks on '1 Love'

1 Muse
2 Oasis
3 Prodigy
4 Manic Street Preachers
5 Jimmy Eat World
6 Stereophonics
7 Badly Drawn Boy/ Jools Holland
8 Starsailor
9 Feeder
10 Darius
11 McAlmont & Butler
12 The Reelists Featuring Ms Dynamite
13 Elbow
14 Sugababes
15 Faithless Featuring Dido
16 More Fire Crew Featuring Gabrielle

GET YOUR CLICKS HERE!
HEAR A TRACK A DAY FROM '1 LOVE' AT *NME.COM*'S EXCLUSIVE '1 LOVE' MICROSITE

PHOTOGRAPHY: LFI



Stereophonics' strum through the Sinead O'Connor hit (written by Prince) 'Nothing Compares 2 U' is the personal fave of Ronan Keating, who says: "I loved the original, it's a brilliant song, and I think Kelly's got a great voice and has really done this justice."

NME reader Ryan, emailed us to agree: "Kelly's voice is fuckin' MEGA on this track!!!" While someone who calls themselves WLDKBT says: "It's full of feeling and power. It just proves how versatile Kelly's voice is."

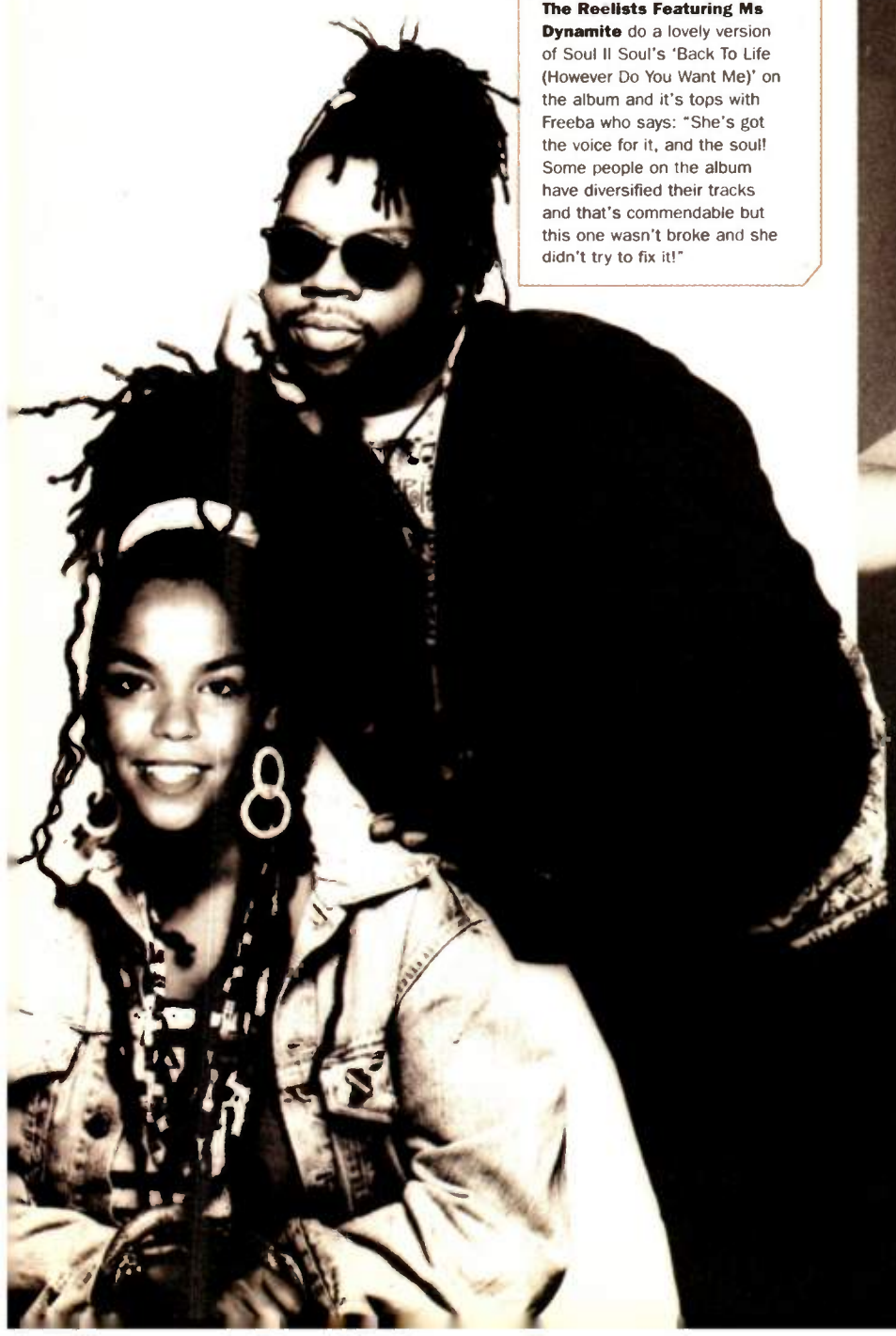
Kasmadrid adds: "It's really thrilling – listening to this track at 1am, it almost makes me cry."

Oasis' festive singalong through Slade's 'Merry Xmas Everybody' got F Scales all hot under the collar: "Music overcomes all hate in this world," he emails, "and Oasis show true class."

Waaasssuuuppp *(Get over it, dude – Ed)* agrees: "I was expecting a rip-roaring version like their cover of 'Cum On Feel The Noize' but I was pleasantly surprised to hear the acoustic strumming and Noel's singing. Nice one!"

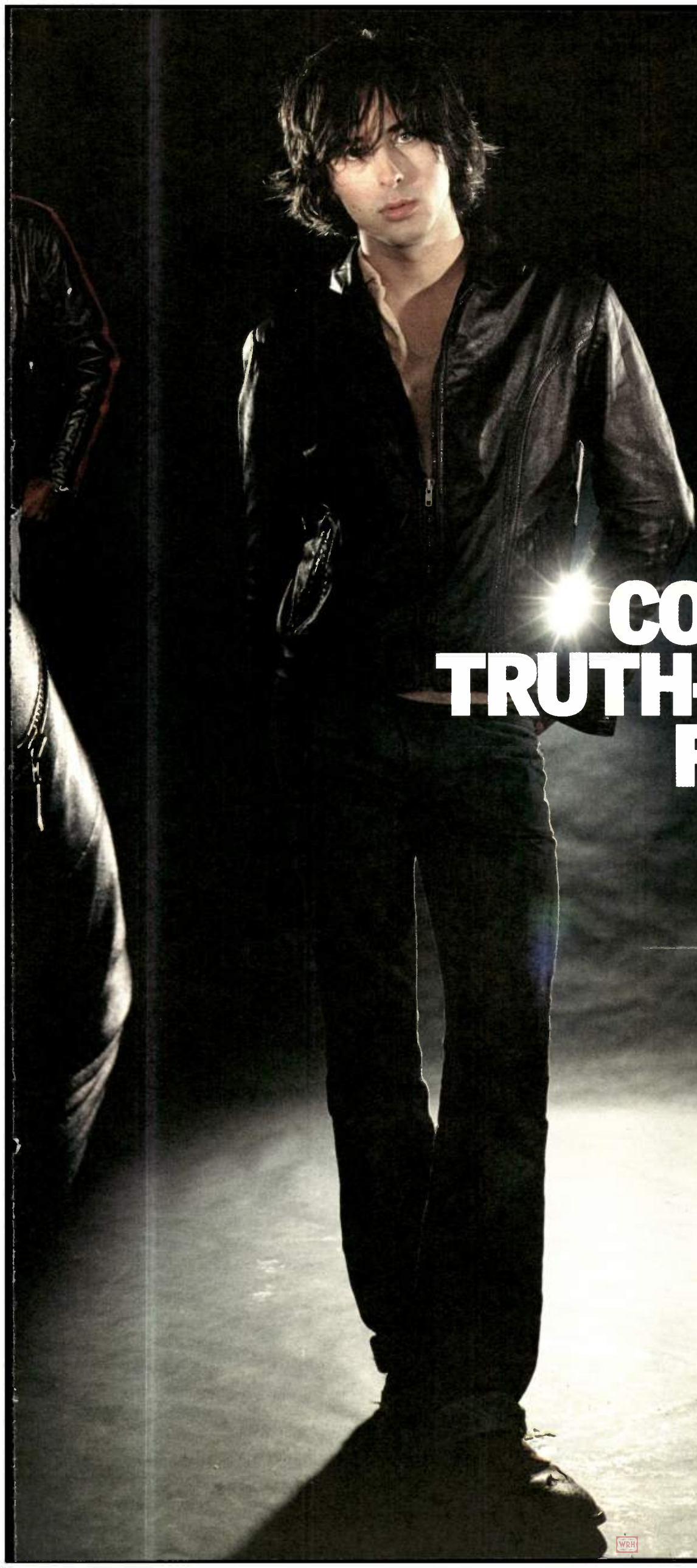
Someone who identifies themselves as Churzmpd adds: "It represents the best day of the year, when everyone should be at peace and happy! Oasis rools!" While Banjolips *(Oh, really!)* says: "Noel adds a nostalgic, warm feel to a song that you can imagine he sings his daughter to sleep with – soppy git."

Altogether now – aaaah!



The Reelists Featuring Ms Dynamite do a lovely version of Soul II Soul's 'Back To Life (However Do You Want Me)' on the album and it's tops with Freeba who says: "She's got the voice for it, and the soul! Some people on the album have diversified their tracks and that's commendable but this one wasn't broke and she didn't try to fix it!"

Badly Drawn Boy teamed up with Jools Holland And His Rhythm And Blues Orchestra to hopscotch through Dexys Midnight Runners' hit 'Come On Eileen' and Ryan Cairns reckons: "It's a brilliant version of one of the best things to come out of the '80s. Bangin'!" Captain Cod adds: "Between the pair of them, they've got such an understanding of what makes this song great that it now sounds like this should be the original with Dexys' version the bombastic pop cover that got the kids into it."



COKE-SNIFFING, TRUTH-STRETCHING, FAME-HUNGRY CHANCERS

That's why we love The Libertines

Text: Johnny Davis Photography: David Ellis

The following story is based on real events.

What do we look for in our stars? The best ones come from disadvantaged or damaged backgrounds, are a bit weird and have done something brilliant that makes them stand out from the crowd. They seem to have a drive that makes them try harder, take bigger risks and put up with more knockbacks. This is how we like our stars to be, and for the most part, this is how The Libertines are. Musically, they may turn out to be one of the best bands we have, or, in fact, they may turn out to be one of the worst. Their music is a bit like that (more of which later). But of course, being a pop star isn't about the music – it would be a very dull state of affairs if it was. It's the other stuff that makes The Libertines worth our attention – their attitude and image and reference points; the talk that goes with the walk. This, The Libertines have in spades. And if they sometimes confuse their fact with their fiction, right now this can only help them.

What's less helpful (at least if you're a member of the band) is when, before an interview, one of your two elected spokespersons has drunk a litre of vodka and two pints of Guinness then hoovered up a lot of cocaine, while the other one hasn't.

Pete: "Look at him. Look at him. He's a clever thespian. Look at him. You know what? His dead uncle is Basil Rathbone. He's very well known, apparently. He played the finest Sherlock Holmes and then the family fell into poverty and Carlos was born in a fucking kitchen sink."

Carl: "Don't go telling him stories..."

Pete: "Shut up! I'll tell him the story. He may as well know it now. He was born in a kitchen sink in Basingstoke, the poor c—, to a family of gypsies fallen on hard times and his ancestors are all actors like Basil Rathbone."

That's not true, is it?

Carl: "Not in so many words."

Pete: "Yeah! No, is that true? *(Shouting at Carl)*

Carl: "I wasn't born in a fucking sink."

CONTINUES OVER

"The agency sent me on one date. He was fat and bald and looked like Geoff Travis. I took one look and fled" Carl on his rent-boy days

FROM PREVIOUS PAGE

Pete: "Yes you were. You were born in a kitchen sink."

Are any of your family actors?

Carl: "Yes."

So that bit's true.

Pete: "He was taken off his mother when he was five years old because she was a junkie and he was taken into care."

Carl: "*(Wearily)* That's not true."

Pete: "That is true! It's nothing new, do you know what I mean? Carlos was taken off his parents by the social services. I'll tell you why he doesn't want to talk about it. Because it's shocking and it's upsetting and *he's had a hard time*. His mum was a junkie."

Carl: "My mum was not a junkie!"

Pete: "She was a junkie who was taken away by the social services."

Carl, what did your mum do?

Carl: "She was a traveller."

Some hours earlier, before the madness really has a chance to get going, The Libertines – singers/songwriters/guitarists Pete Doherty and Carl Barât, bass player John Hassall and drummer Gary Powell – are having their photo taken for *NME* in a studio in Hoxton, east London. They are dressed in The Strokes' wardrobe, albeit having given it a Mod-ish twist (Brogues, no socks) and clown about to the sound of the *Bugsy Malone* soundtrack which they have brought with them to play: all of them singing along word perfect to 'So You Wanna Be A Boxer?' and 'Bad Guys'. Three days earlier they played at London's 100 Club, which, on account of its shoebox size, absent air-conditioning and under-the-pavement location, turned out to be the perfect place for their Buzzcocks-y aggro-pop. Sweat dripped from the ceiling, Gary and John both played their guitars naked from the waist up and, naturally, there was a punch-up (someone in the audience had invited their girlfriend to the show and, having been told she was ill, was surprised to spot her in the audience with another man).

After The Libertines finished, Pete sat in what passes for the 100 Club's dressing room dabbing speed, snorting coke, smoking spliffs and looking wasted in his 501s-held-together-with-gaffer-tape, which, of course, is how he looks best. Just now, though, Pete's all baby-faced Julian Casablancas looks and hacking cough, and is sticking photographs of The Libertines into a dirty hard-backed book. He carries two of these books around with him at all times. One's a scrapbook where he records what The Libertines have been up to and invites people to add their own comments ("Learn to play your fucking instruments" reads one, "Who stole Peter's soul? – a. Rough Trade b. Smack c. Money d. Groupies" reads another).

In the other book, Pete writes down ideas and thoughts (there's his review of a Chas'n'Dave gig where he berates the compère for taking too long to introduce the Cockney duo). In keeping with the band's image as bastions of a mythical England, these books are known as The Books Of Albion. When Pete answers his mobile phone, he does so by saying: "Hello, Albion Services."

After their photos have been taken, The Libertines want to go to Filthy MacNasty's Irish Whiskey Bar, a boho hangout for Islington's creatively-mobile 20-somethings. It's The Libertines' elected base and, depending on how much of their story you choose to believe, it's a place that features regularly in their history.

"Ask anyone here about The Libertines and they'll tell you we're fame-hungry chancers," warns Pete, although from the moment they arrive, it's obvious they've made a lot of friends here. A man of indiscernible age known as 'The Wolfman' explains that Pete is a poet "as good as William Blake". Gordon Raphael, The Strokes' producer who was originally going to do The Libertines' album "before we fell out with him", wanders in and out. Meanwhile, Carl, a man so devilishly handsome that today he makes a fawn terry towelling Kevin Keegan T-shirt look the height of chic, points out a framed oil painting opposite the bar. "It's me," he says. "What do you think?"

Well, obviously *NME* thinks he's joking. But he's not. The man in the painting really is Carl. Someone in the bar wanted to do portraits of some of the regulars, and Carl accepted. So you can put your "he's no oil painting" joke here.

"My auntie used to live opposite this pub," says Pete, already a shambling mess after polishing off a big bottle of Smirnoff at the photo-shoot. "Then years later I used to serve behind the bar here and sleep in the cellar when I was homeless. The Libertines would play here on a Sunday afternoon and people would come in and dance, still on their Es from the night before." Later on he points out a small upstairs room that he says used to be his bedroom. Before that, though, he finds someone who sells him some cocaine, someone else who sells him grass, and sits at the bar writing in *NME*'s notebook: *This is what you find when you lean beyond the line. We'd be on the other side, in the caff or at the bus stop. Thank God for journalism of drugs. New Musical Express Yourself.*

"Ask anyone about The Libertines and they'll tell you we're fame-hungry chancers" Pete

NME: You formed the band in 1997, five years ago...

Carl: "It seems longer."

It's a long time to become overnight sensations.

Pete: "What do you mean? What do you think about getting to the end of the song that means the world to you? That captures perfectly all your feelings and *all your love with another person*? WITH ANOTHER PERSON!"

So you're saying you were quite happy being unknown all that time?

Pete: "What? Yeah! Happy and sad! And everything. It's just trying to survive, isn't it? It's either bottom of the canal or top of the mountain. I believed in him *(points at Carl)*. I believed everything he said. He said, 'John Lennon came down to me today...'"

Carl: "Shut up."

Pete: "...and another thing as well that really pisses me off. Now people are saying, 'Oh, you've lost it to smack or money or groupies.' Smack, groupies and money had far worse effect on us before than it does now. Now we're more united. We've got more belief and we've got more confidence."

NME: what effect did smack and groupies have on you before?

Pete: "The same effect as it had on you."

Smack and groupies haven't had any effect on me.

Pete: "You've done smack."

No, I haven't.

Pete: "Course you have."

When did you last take smack?

Carl: "Pete doesn't do smack."

So he's making it up?

Carl: "He's not. Everyone has a dabble here and there."

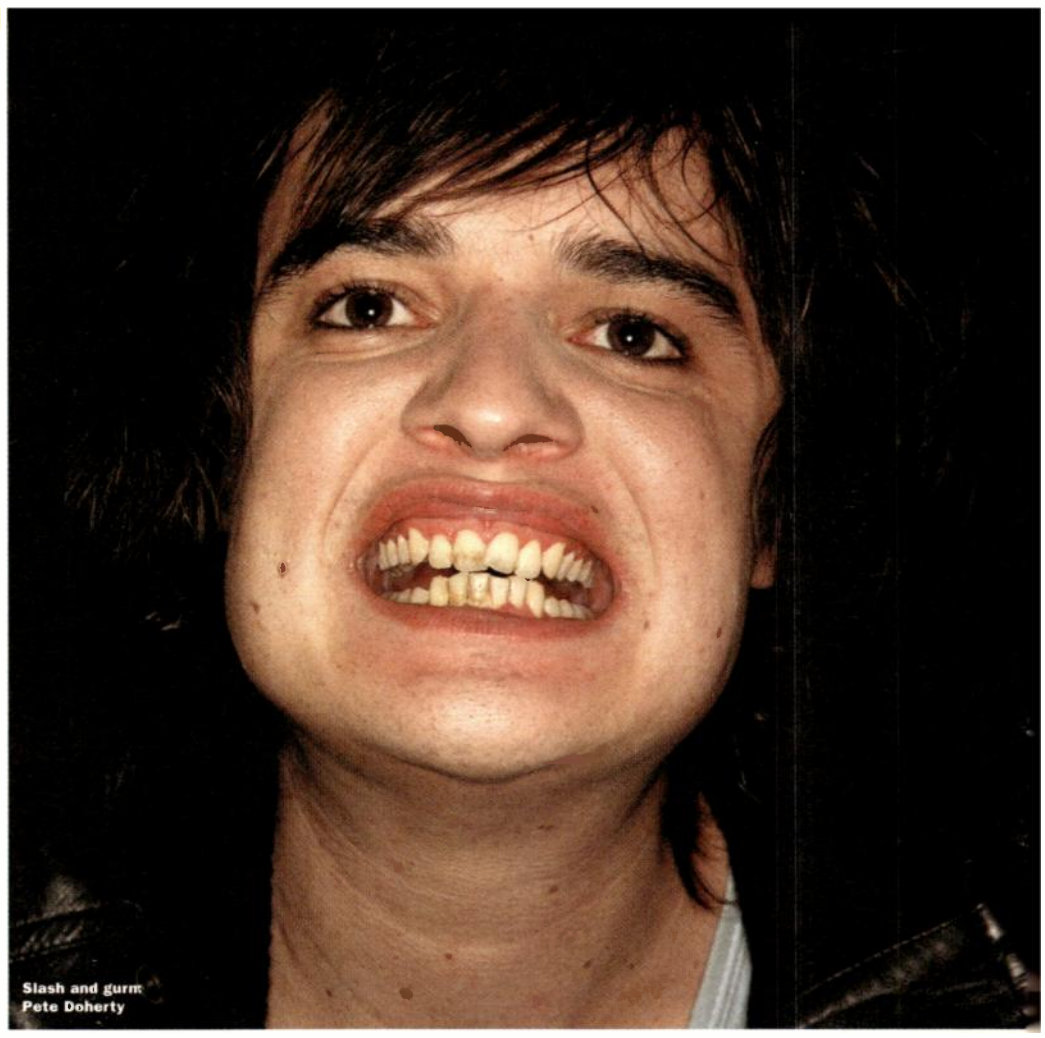
Why do people in bands take drugs?

Pete: "It's not people in bands, is it? Why do people who take drugs, why are they in bands? 'Cos they're trying to prove themselves. To make themselves blank and numb and not able to communicate with people."

Here's how The Libertines say things happened. They got together in 1997. Pete was 17, Carl was 18. Pete's dad was in the army – "a squaddie, one of 14 kids from the London Irish slums" – so Pete moved around, going to schools in Liverpool, London and Belfast. Pete first saw Carl play guitar in a band called The Riot in Liverpool where he remembers thinking "that band's shit, that guitarist's good", but he didn't get to meet him until Carl went to college with Amy Jo, Pete's sister. At which point, Pete says, Carl was trying to sleep with her ("Trying?" says Carl). Anyway, Pete thought he'd met the best guitar player in the world: "He was the Johnny Marr, the Richards, the Chuck Berry." Despite the fact that they were like "chalk and cheese. I hated him. He hated me", Pete resolved that Carl should teach him how to play. "I'll be Morrissey and he'll be Marr," he thought. "But it turned out the other way round." ("I'm not being Morrissey," says Carl).

Between them they also dreamt up The Libertines' rather foggy manifesto, whereby they pledged to sail a ship called *Albion* to somewhere called Arcadia. What they meant by this is that they aimed to embody a non-specific nostalgia for English culture and find "some kind of purity" away from a "world full of corruption and crassness". They relocated to north London and picked up John the bassist and Gary the drummer. They met Gary one night outside Filthy MacNasty's "leaning on a lamp-post, wearing a fur coat". He was "Eddy Grant's drummer" ("I was actually doing TV work as a session drummer," says Gary) and replaced someone called Mr Razzcocks who was 70 years old.

Several years of getting nowhere followed, about which the band have carefully woven a backdrop of impoverished living around various doldrums: time spent living above a brothel on Holloway Road (they tell a story about a drummer from a famous band visiting one night, which is libellous, whether it's true or not), time spent rehearsing in a cellar opposite Holloway womens' prison, time spent working as rent boys "shagging old men in hotel rooms". Sometime last year they met their manager, a girl called Banny, "a Persian she-devil whose family escaped the revolution" who's "got nothing on Malcolm McLaren" and signed a record deal at Rough Trade where, in a post-Strokes world, their blitzkrieg pop slotted right into place. Although Pete says that the band are all homeless, John and Gary live within ten minutes of each other in well-to-do Islington and Pete and Carl share a flat in Bethnal Green, which isn't like being homeless at all.



Slash and gurn: Pete Doherty

"Smack, groupies and money had far worse effect on us before than it does now" Pete

Like all the best bands, The Libertines have created their world. When The Smiths arrived in the '80s, they brought with them not just brilliant songs and brainy lyrics, but a raft of reference points as foreign to the world of rock as gladioli, reference points that included Shelagh Delaney, Billy Fury and *Coronation Street*. Similarly, and equally Englishly, The Libertines rant and rave about English anthropologist Peter Ackroyd, '60s comedy writers Galton & Simpson and *Rising Damp*. Pete's love of Chas'n'Dave appears to be genuine; he certainly knows the songs.

Their lyrics are peppered with peculiarly (and peculiar) English expressions – 'Up The Bracket' was *Carry On* film star Sid James' favourite saying, 'The Boy Looked At Johnny' an obscure book by Tony Parsons and Julie Burchill. Then there's phrases like *"Sunshine, I wouldn't want to be in your shoes"* and 'What A Waster''s four *"fuck"*s, three *"c——"*s and three *"pissed"*s. It's an Englishness that shares something with the music of The Subway Sect, The Kinks and Blur – the 'Parklife' years.

Interesting too, that their music echoes a time back in the late-'80s, before Blur and Elastica grabbed indie's scruff and dragged it into the pop arena, back to a time when indie was genuinely weird and uncomfortable, all lopsided choruses and who-cares-if-it's-out-of-tune singing. The videos for 'What A Waster' and 'Up The Bracket' look like something The Fall's Mark E Smith might have once wandered into.

For these reasons, it's often tempting to hear The Libertines' songs and laugh out loud: the jerky music-hall of 'Time For Heroes', or B-side 'Skag & Bone Man' which collapses under its own chaos with Pete barking, *"We've fucked it all up"*. Even someone from their record label says "they could be the best band in the world, or they could be the worst". Live, however, they're a thrill, far closer to proper punk than the studied cool of The Strokes or the feet-on-monitor shenanigans of The Datsuns.

"Their record company sent me the material and I liked it immediately," says Mick Jones, The Clash's singer/guitarist and the producer of The Libertines' album. "Then, when I first saw Pete, he drove into the studio from the off licence on a scooter and I thought, 'Well, this is it.'" That Jones has produced the album only helps the Great English Band tradition, of course (while Bernard Butler did the first single). "They remind me of The Clash because they've got the same dynamic," Jones continues. "Two guitarists fighting it out. But they've got this other thing, too. They believe in a truth. It's very cool."

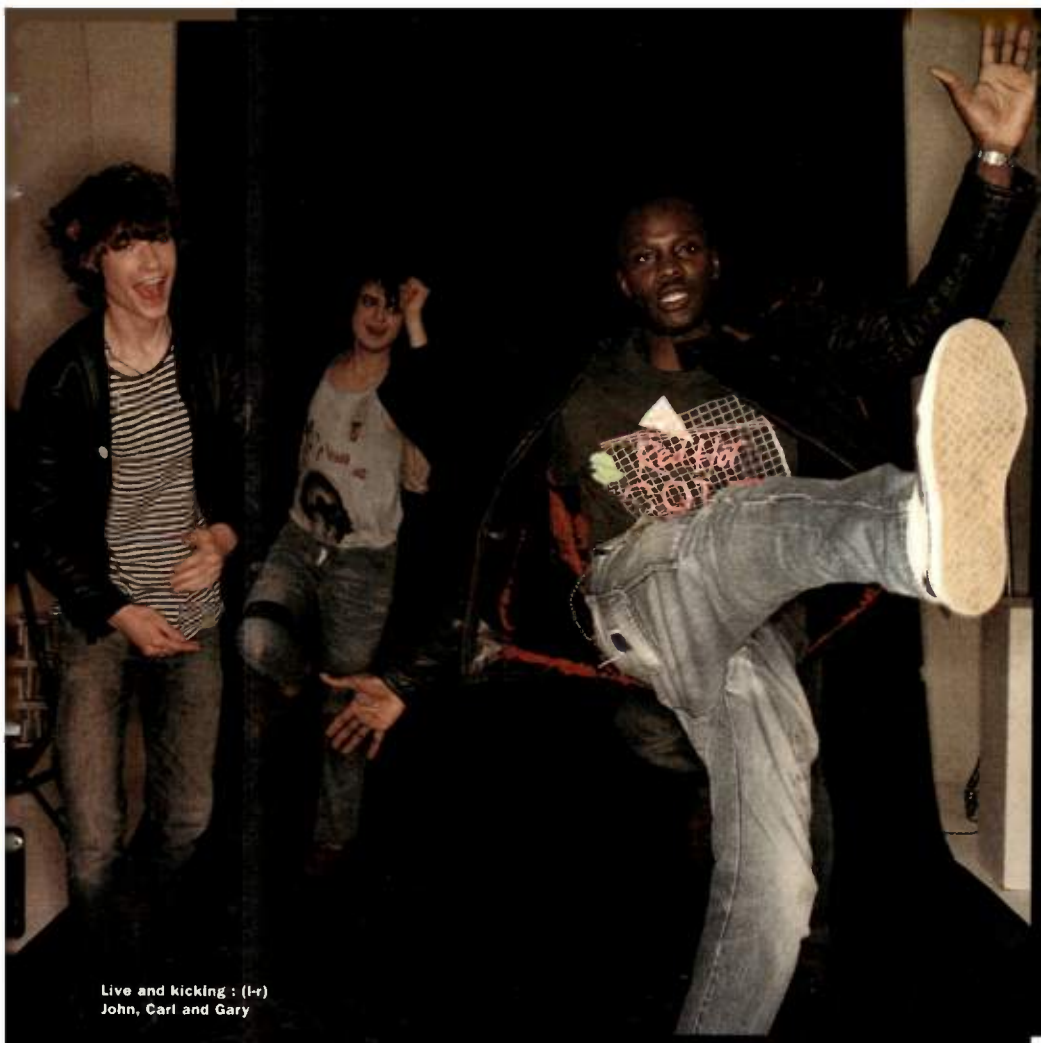
NME: What is it about England that's so important to the band?

Pete: "We're not in a band. That's why we're called The Libertines – there's no states, there's no barriers and borders. There are no limits. We've had about 60 people in this band over the years, from Stoke Newington squats to fields in the middle of Dublin. And we're nostalgic for a time that didn't exist and we love it. *(Gestures towards Carl)* About three years ago he wanted to form a suicide pact. He was well up for it. 'Let's throw ourselves off a tall building. Let's shoot each other at the same time.' This is the same thing. Signing to Rough Shade – it's the same as shooting each other."

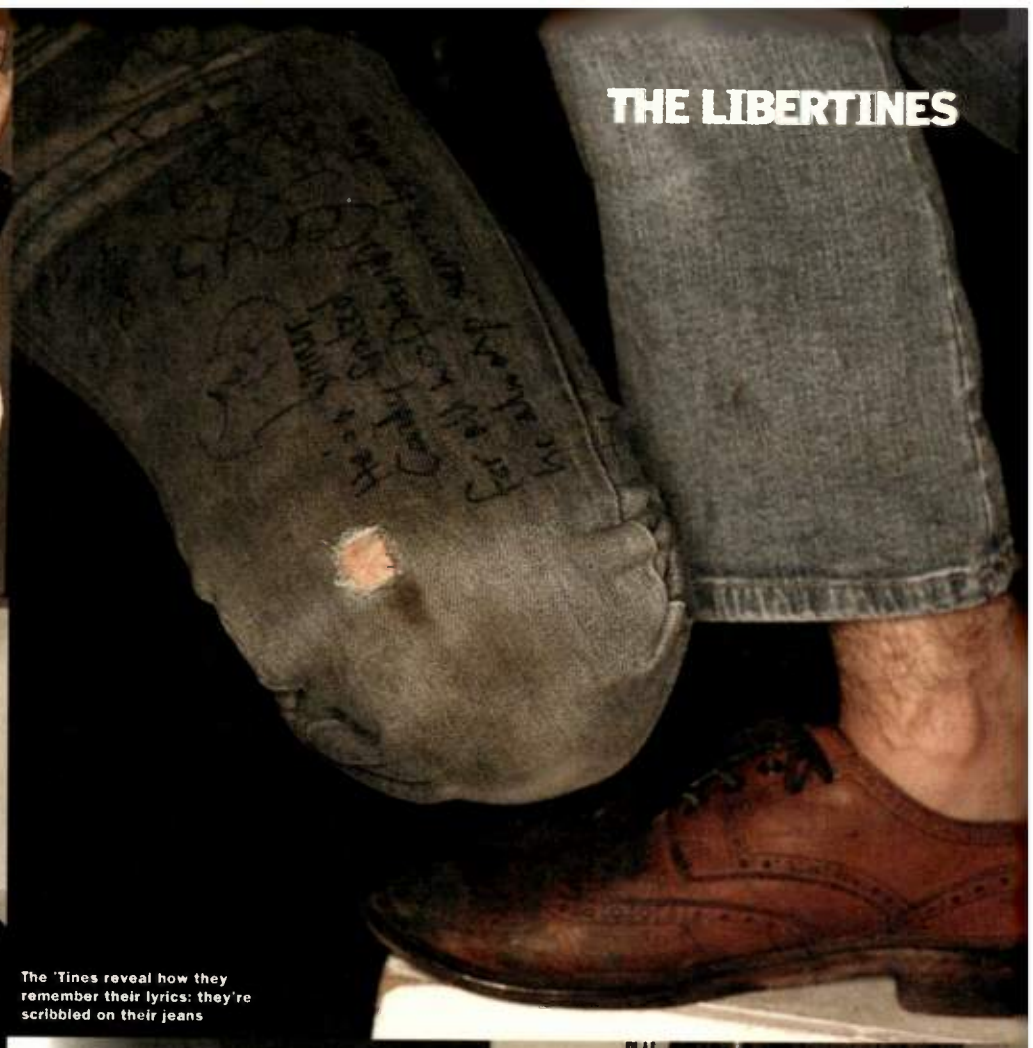
What band got it right?

Pete: "It doesn't exist. Look at the Sex Pistols, they split up and there's bitterness and sourness."

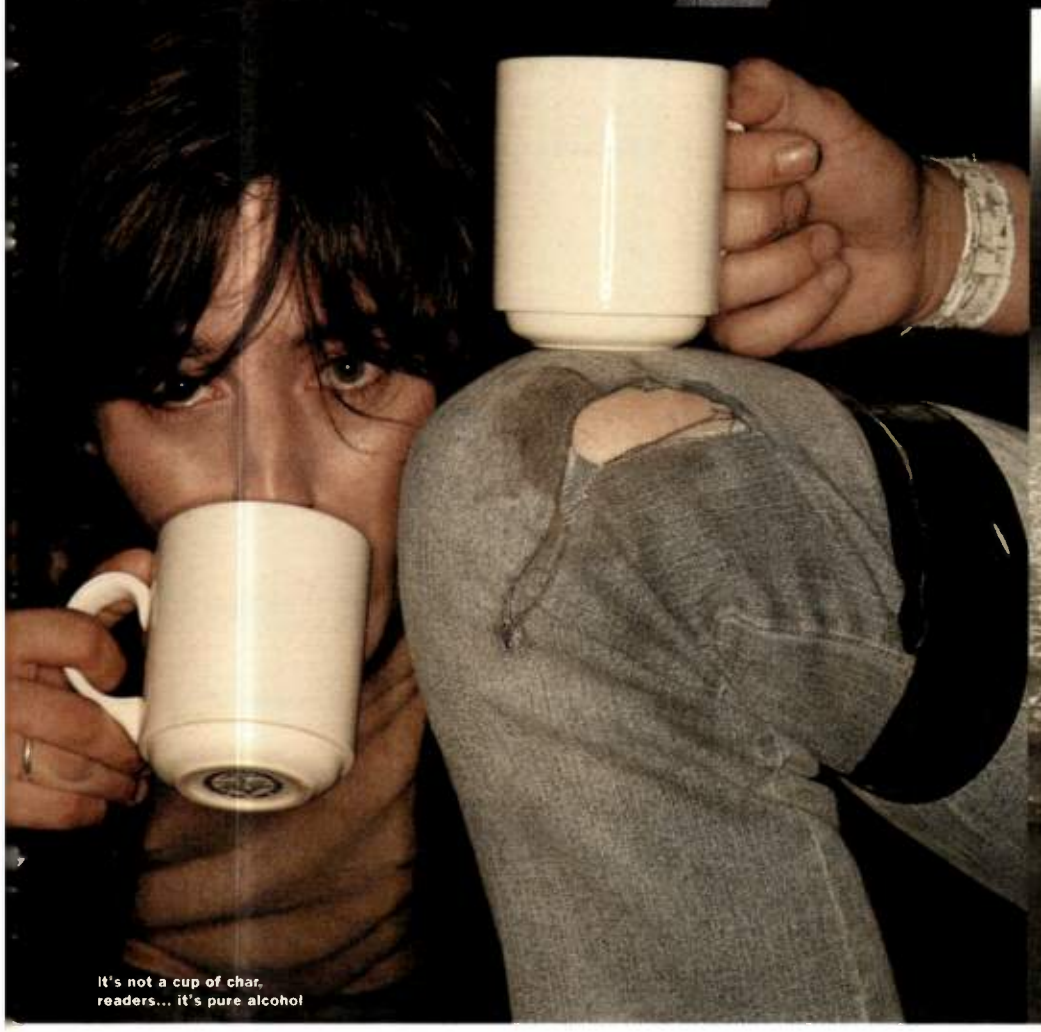
Carl: "That's not the same as us."



Live and kicking : (l-r) John, Carl and Gary



The 'Tines reveal how they remember their lyrics: they're scribbled on their jeans



It's not a cup of char, readers... it's pure alcohol

"Oi oi! If we're not a comedy band, how come we're falling about all the time?"

Pete: "Of course it's the same. That's how it's going to be with me and you. It's going to turn sour."

Carl: "Why are you saying it's going to sour?"

Pete: "I think it's going to turn sour and we'll get back together. But you know as well as I do that we disagree on major issues."

Your songs have a certain colloquial Englishness, a sense of fun with language that's made people think of The Kinks.

Carl: "Well, it's better than saying we sound like Rick Astley. The Kinks are very raw and basic and there's that production on our songs, so in that sense, yes."

Pete: "I don't think there's anything comedy about 'Skag & Bone Man'. Apart from the title of the song. Carl, he's saying we're a comedy band."

Carl: "No, he's not saying that."

Pete: "Yes he is."

Carl: "He's not. He says we've got a sense of humour."

Pete: "How do we sound like The Kinks?"

Carl: "I see why people say that, it's the singing, it's our voices. *(Points at Pete)* I think his voice is like David Bowie."

Pete: "Carl, Carl... that's how it's called The Kinks. He's talking about The Kinks, a band who ceased to exist 30 years ago. I haven't got my guitar in my hand, otherwise I could play you a Kinks song and then I could play you a Libertines song and it would be obvious. If you sound like The Kinks, then you're The Kinks."

So you're not The Kinks, then.

Pete: "Course we're not the fucking Kinks."

Later still, Carl sits alone by the bar. He looks fed up. He's not that happy with Pete, with the things he's said in the interview. Why does Pete feel the need to make all this stuff up? "He doesn't make stuff up," says Carl. "He *over-romanticises* stuff."

Come on, what about the rent-boy story? Should we really believe you used to make money by shagging old men?

"Look," he grins. "It lasted five minutes. The agency sent me on one date. I had to pick someone up from John Menzies. He was fat and bald, he looked like *(Rough Trade boss)* Geoff Travis. I took one look at him and fled."

So you've never actually slept with a man?

"No."

And Pete's never slept with a man?

"No, he hasn't."

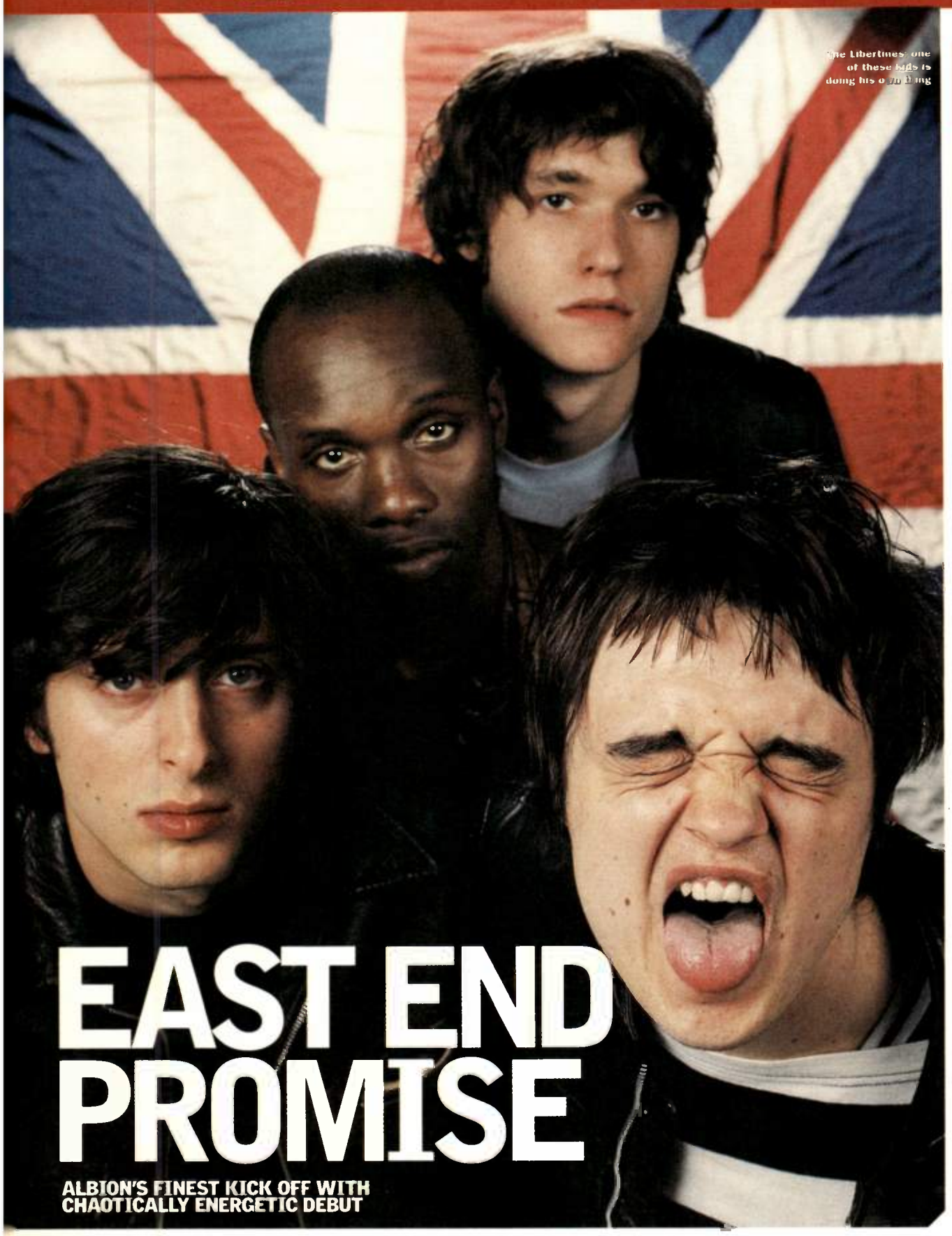
At some point in the evening, John's girlfriend Nina comes to pick him up from the pub. She's Danish and she's in London studying to be a journalist. What does she make of The Libertines when she reads their interviews, then?

"Entertaining," she says, immediately. "But I wish they wouldn't make stuff up."

GET YOUR CLICKS HERE!
SEE THE VIDEO FOR THE LIBERTINES' SINGLE 'UP THE BRACKET' ON *NME.COM* NOW

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS



EAST END PROMISE

ALBION'S FINEST KICK OFF WITH CHAOTICALLY ENERGETIC DEBUT

THE LIBERTINES
Up The Bracket
(ROUGH TRADE)

It hasn't passed without comment that the front-running bands of the moment hail from almost everywhere except Britain. No new homegrown band can yet hold a candle to The Strokes, the Stripes or The Vines – and when Sweden and bloody New Zealand begin out-rocking the UK, you know that things are getting bad. Forget UK garage; we want, well, UK garage – bands with a tiger in their tank and a ready quip on their lips, who can out-dress, out-class and out-drink Johnny Foreigner and won't rest until they've buccaneered from Land's End to John O'Groats.

The Libertines: your country needs YOU!

And after ten months morphing from The London Strokes to their current, eccentric incarnation, The Libertines have released their debut album. Mysteriously omitting 'What A Waster', it's the sound of hot iron being struck, hay made while the sun shines and opportunity knocking, being grabbed by the scruff of the neck and shagged there and then on the doormat. It's ragged, inconsistent, and, in places, barely finished (it was produced, apparently live, by The Clash's Mick Jones). The awful acoustic ballad, 'Radio America', falls apart before your very ears.

But when it comes to vim (as in vigour and also the cleaning product they probably snort when all else fails), The Libertines have what it takes. Boundlessly curious and energetic, the best parts of 'Up The Bracket' come across like William Blake meets The Jam round the back of King's Cross station. 'Horrorshow', basically a speeded up version of Elvis Presley's 'His Latest Flame', makes chronic heroin addiction sound distinctly jolly. 'The Boys In The Band' doesn't just pile on the sleaze, it crucially also turns on the charm. 'I Get Along' features the best swearing (a throwaway *"Fuck 'em"*) in pop this year. And 'The Good Old Days' is a nicely-timed reminder to jaded fools everywhere that *"If you've lost your faith in love and music the end won't be long"*. See, The Libertines even do wise.

This isn't the record to smite The Vines and The Strokes with the sword of Albion – it's too disorganised and chaotic for that. But if The Libertines can keep writing songs as insolently catchy as the title track and the Smiths-style 'Time For Heroes', their finest hour will be upon us soon. Still, this is more than adequate for now. God save the 'Tines!

Alex Needham **8**

PHOTOGRAPHY: ROGER SARGENT

THE LIBERTINES ARE CURRENTLY LISTENING TO

The La's 'The La's'
Pete: "I'll tell you what, though, it's too good for words, and the lyrics are words more than that, brother."

Left Hand 'Bottle'/ 'Your Mum'
Carl: "This makes me wanna dance and sing and that's everything, isn't it? Oh, it's just one of those things you can't get out of your skull, no matter how hard you smash it against the wall."

Tom Waits 'Blue Valentine'
Pete: "Words fail me, his songs are full of magic. He's a warlock."

NAS
The Lost Tapes
(COLUMBIA)

Hip-hop titan's off-cuts album

According to Jay-Z, Nas hasn't made a good album since 1994's 'Illmatic'. But 'The Lost Tapes', out-takes from the 'Stillmatic'/ 'I Am' sessions, reaffirms Nas as one of hip-hop's most intelligent rappers; a gifted storyteller and a withering critic of American culture.

Nas is complex, and his tracks should reflect that. Instead, he seems happy to rhyme atop various arrangements of '70s soul samples, some good, some forgettable, none that stunning. Still, Nas shouldn't lower himself to feuding with Jay-Z. He's much better than that.

Tony Naylor **6**

BELLINI
Snowing Sun
(MONITOR)

Ultra-intense math-rock. A bit scary

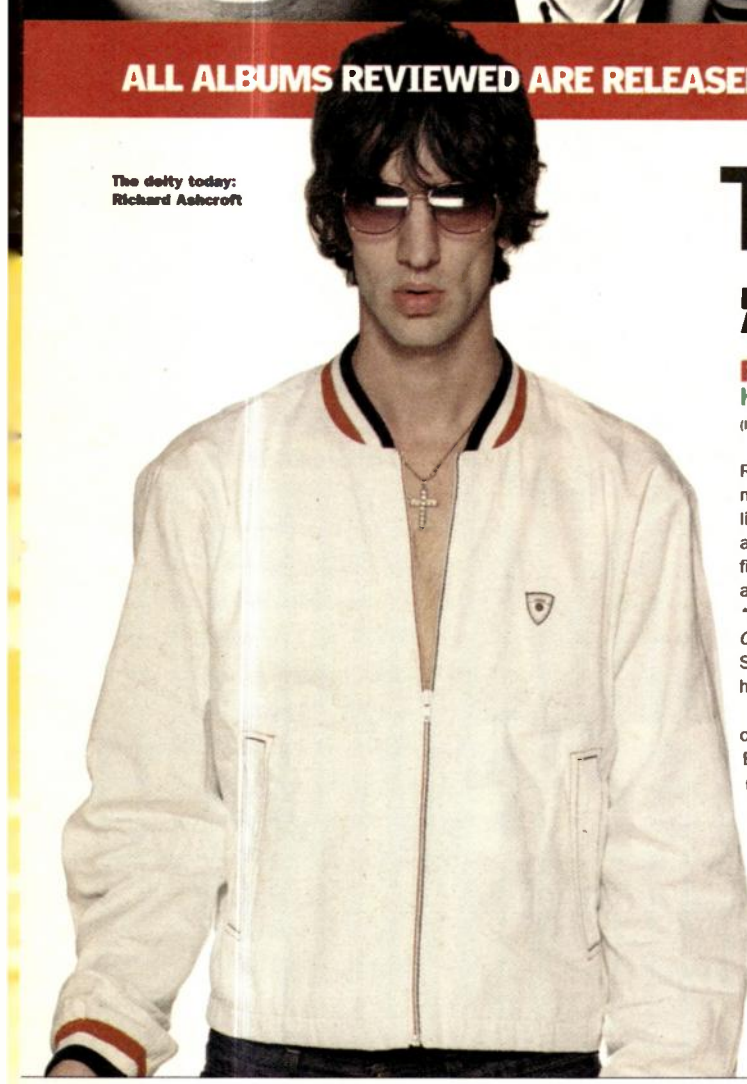
If they didn't exist, Steve Albini would have had to make them up. As it is, unpopular rock's Mr Popularity merely produces this album of complicated and slightly unpleasant music. Bellini, for those keeping files, are ex-members of Pittsburgh hellions Don Caballero and Sicily's Uzeda, a band internationally renowned as the one from Sicily that Steve Albini really likes. It's a union that's big news for lovers of sexy old math-rock.

Neophytes, however, should bring painkillers. Bellini consist of an evidently pained woman who writes poetry about insects and three men intent on finding new time signatures to play aggressively. Their research is undoubtedly fruitful, and probably very impressive live. But bloody hell, you wouldn't want them living next door.

John Mulvey **5**

ALBUMS

ALL ALBUMS REVIEWED ARE RELEASED MONDAY OCTOBER 21, 2002. BUY ANY TITLE FROM WWW.NME.COM/SHOP



The deity today: Richard Ashcroft

THE MODERN SAGE

EX-VERVE MAN'S POSSIBLY OVER-AMBITIOUS ATTEMPT TO RIGHT THE WORLD'S WRONGS

RICHARD ASHCROFT
Human Conditions
(HUT)

Richard Ashcroft has long made most other serious artists look like stand-up comedians. It's still a shock, though, two minutes and five seconds into his second solo album, to find him crooning *"Allah, Buddah, Jesus Christ/Knocking down my door"*. Seven million-plus album sales have clearly not gone to his head.

Yet the lukewarm reception doled out to solo debut 'Alone With Everybody' has obviously caused ripples in his narcissistic pool. Ashcroft appears to have realised that writing songs about being a millionaire rock star in love with a beautiful rock star wife may not have universal appeal.

If the first signs of a revival came with the gurgling Chemical Brothers collaboration 'The Test', then 'Human Conditions' further pushes Dickie towards rehabilitation. The overall mood is much like Marvin Gaye's early-'70s classic 'What's Going On': soulman surveys the world's ills and provides musical prognosis.

The scope is little short of overreaching. 'Check The Meaning' finds him railing against a world gone crazy post-September 11: *"Too much blood/Too much hate/Turn off the set/There's got to be something more"*. 'God In The Numbers' even contains the lines *"The more I learn 'bout history/The more I hate it/'Cos we're repeating things we did a thousand years ago"*.

Musically it's as smooth as a tranquilliser. Strings glide; twanging country guitars float in suspended animation. His voice appears to have been recorded in a vat of chocolate.

When clangers do emerge, however, they wrestle the good bits to the ground: 'Bright Lights' is an ill-advised attempt to return to the neon wilderness of his former band; 'Buy It In Bottles'

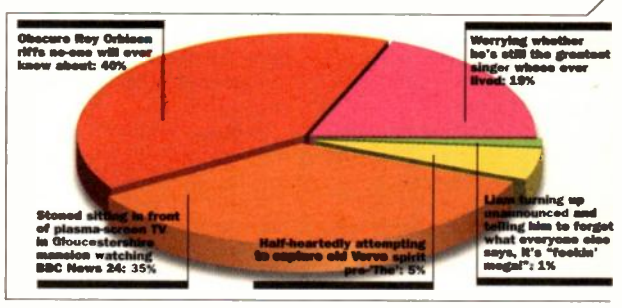
a shade too similar to 'The Drugs Don't Work'. Yet the oblique lyrical references to his musical heroes – doomed Big Star sage Chris Bell, '60s Dylan wannabe Donovan – only serve to show the extent of his ambition. When head Beach Boy Brian Wilson turns up on the final 'Nature Is The Law', you know it's in a final bid for classicism more than anything else (Richard, naturally, drowns him out).

Whether former fans of The Verve will have any truck with their man morphing ever more into a starsailing Glen Campbell is another thing, but in a world where even Noel shrugs indifference over the imminent war on Iraq, 'Human Conditions' feels like a minor step forward.

Whether it's enough remains to be seen. **6**

Jason Fox

'HUMAN CONDITIONS' IS MADE UP OF:


Obscure Roy Orbison riffs no-one will ever know about: 46%
Worrying whether he's still the greatest singer whose ever lived: 19%
Stoned sitting in front of plasma-screen TV in Gloucestershire mansion watching BBC News 24: 35%
Half-heartedly attempting to capture old Verve spirit pre-'The': 5%
Liam turning up unannounced and telling him to forget what everyone else says, it's "feckin' mega!": 1%

J MASCIS & THE FOG
Free So Free
(CITY SLANG)

Alt.rock sloth returns to the top of the veterans' league

Considering that J Mascis always gave the impression of a man whose eyelids were propped open by matchsticks in a *Tom & Jerry* style, he's enjoyed a remarkably sprightly post-Dinosaur Jr existence. After 2000's impressive 'More Light', the hugely influential proto slacker has returned with an album that could almost be described as breezy – the euphoric guitars, expansive scope and cactus-dry vocals providing an On The Road experience for people who can't get out of bed.

There might be nothing on 'Free So Free' to shock 2002's jaded palette, but tracks such as 'Freedom' and 'Tell The Truth' should certainly be given a chance to teach young dogs old tricks. **7**

Victoria Segal

THE PARALLAX CORPORATION
Cocadisco
(DISKO B)

Wonderfully dark Dutch disco

A veteran of The Hague's squatter techno collective Unit Moebius, mysterious Dutchman Ferenc has blazed a fiercely independent trail with his label Viewlexx, and as electro producer Interr-Ference. His 1997 classic, 'Space Invaders Are Smoking Grass', is widely credited with kick-starting the current nu-electro scene. But the man behind 'Fucking Consumer' was never going to get on with electroclash's Prada-clad dandies, as the very funny 'Electrocash' makes clear.

Throughout 'Cocadisco', I-f and Parallax partner Intergalactic Gary conjure deliciously moody Italo-disco, while vocalists and dialogue samples stamp tracks like 'Anti-Social Tendencies' and the sexually spicy 'Fear' with an edgy attitude. Disco's deviance, electro's fizz, punk's anger, techno's steel and soul, it's all in here. **8**

Tony Naylor

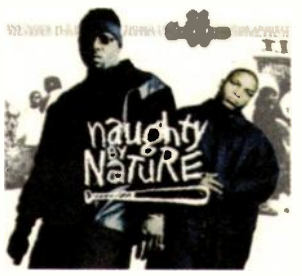
CABARET VOLTAIRE
The Original Sound Of Sheffield '78/'82. Best Of;
(MUTE)

Electro pioneers' evil racket

The sleeve says it all. Grey, ugly and completely un-user friendly, Cabaret Voltaire were the first scions of the Sheffield electronic scene. Progenitors of house music they may have been, but at the deep dark end of the 1970s, when Stephen Mallinder, Richard H Kirk and Chris Watson first decided to make a horrible noise using tape cut-ups and keyboards, they were nobody's idea of a fun night out.

Strange, then, that so much of this collection of their pioneering futurist synth squalls from 1978-82 should sound so contemporary. The middle-eastern twitches of 'Yashar' and the brutish electronics of 'Nag, Nag, Nag' are just electroclash with a South Yorkshire accent. A later Cabs album was called 'Groovy, Laidback & Nasty' – that sums this gloom from the tombs up perfectly. **7**

Jim Wirth



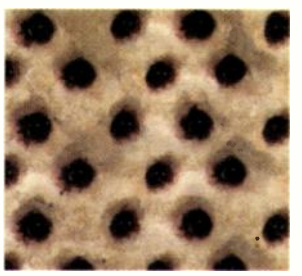
NAUGHTY BY NATURE
Iicons
(TVT)

Rap survivors play catch-up

Clocking in over a decade on the hyper-competitive hip-hop landscape is a feat worthy of respect, but it doesn't mean squat if you sound irrelevant. New Jersey duo Naughty By Nature never really built on early-'90s smashes like 'OPP', but fifth LP 'Iicons' is a sterling return to form.

An array of knob-twiddlers – De Beatminerz, Rah-Nyse, Lil' Jon – join NBN to carve out an hour of tidy party funk. Few envelopes are pushed, but as a reminder of Vinnie and Treach's halcyon days it's irresistible. Special guests are wheeled out with typical regularity, but at least Redman and Method Man are on point. Even the endlessly annoying Pink conducts herself with dignity on chipper shag anthem 'What You Wanna Do'. Against the odds, they've still got it. **7**

Noel Gardner



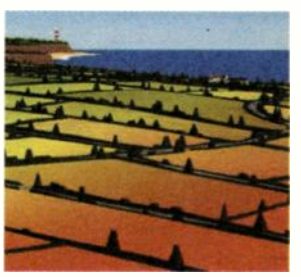
PEOPLE LIKE US
Recyclopedia Britannica
(MESS MEDIA)

Toilet-centric plunderphonics

Are the fart jokes of intellectuals funnier than those of plebs? That's the question inadvertently posed by Vicki 'People Like Us' Bennett on this collection of her clever/stupid music from the last decade. Is musical plopping intrinsically hilarious when sampled by an avant-garde sound manipulator?

Well, yes. But very briefly. Listening to most of 'Recyclopedia Britannica' is a bit like watching a really talented juggler. OK, you're impressed by the dextrous way Bennett chops up radio phone-ins to make people say rude things. Sure, it's amazing how she blends rubbish lounge muzak with field recordings direct from the large intestine. But do you actually need to hear it? Only, perhaps, if you're a postmodernist theorist who can't get enough of *Jackass*. **5**

John Mulvey



LEMON JELLY
Lost Horizons
(XL)

Heartwarming electronica

Hang out the bunting, for the successor to 2000's excellent 'Lemonjelly.ky' lives up to expectation on almost every level. As an album, 'Lost Horizons' is an electronic breeze through space and time, stopping here and there to gather samples for closer study back at the lab; individually, the tracks weave their own stories of with a charismatic warmth missing in much of 2002.

Inspirations are varied – 'Nice Weather For Ducks' is the clatter of a thousand show-stopping tapdancers, The Avalanches are recalled, and songs like 'Spacewalk' and 'Closer' cock a sly nod to The Orb's 'Adventures Beyond The Ultraworld' – but the real inspiration for 'Lost Horizons' is the world itself and the nature of life. Truly, horizons don't get much broader, or more beautiful, than this. **9**

Peter Robinson

PHOTOGRAPHY: DEAN CHALKLEY

FEEDER
Comfort In Sound
(ECHO)

Five minutes into 'Comfort In Sound' and the refrain from the single 'Come Back Around' pierces the air. *"Come back around"*, pines frontman Grant Nicholas, *"I miss you around"*.

The first single from Feeder's new album – recorded in tribute to Jon Lee, the band's drummer who took his own life earlier this year – is their most grown-up and accomplished song yet. That's right: Feeder, grown-up and accomplished. No, we can't believe it either.

'Comfort In Sound' marks the beginning of a new chapter in the story of Feeder's unlikely ascendance to one of Britain's best-loved rock band. And although the change was driven by tragic circumstances, it doesn't render their coming of age any less welcome. It's been long enough coming, mind. Last year, after a career spent grafting rather than crafting tunes, they quit their pursuit of a GNVQ (Generally Not Very Qualified) in stodgy, unimaginative rock (from the wannabe-grunge of 1996's 'Swim' and 1997's 'Polythene', to 1999's nearly good 'Yesterday Went Too Soon') and launched a sneak attack on the charts. 'Buck Rogers' and 'Just A Day' – their finest single and the second best rock tune to feature a kazoo (after Jimi Hendrix's 'Crosstown Traffic') both went Top 20. While Grant Nicholas was renowned as a solid three-and-a-half-minute man, until now his song stamina never seemed to last a whole LP.

'Comfort In Sound' is Feeder's break from this past. Influenced in equal parts by American MOR rockers Staind and Nickelback, late Manics and the Foos, this is Feeder's big rock album. 'Child In You' and 'Summer's Gone' sound like 'The Bends'-era Radiohead. Add a bit of Gallagher sneer to the vocals of 'Quick Fade' and 'Find The Colour' and you'd swear you were listening to Oasis.

While Lee's death isn't the sole lyrical focus of 'Comfort In Sound', his suicide inevitably casts a long shadow. *"I miss you more than words can say"* ('Quick Fade'); *"Lived life in overdrive/ Lost life in suicide"* ('Godzilla'); *"Been calling out for days/This emptiness invades"* ('Love Pollution'); and opening track 'Just The Way I'm Feeling''s backbone has a nagging *"Ten feet below the ground"* refrain. The catharsis is frequent to the point of voyeuristic.

Up against this year's offerings from Queens Of The Stone Age and The Datsuns, Feeder can't quite hold their (light)weight. But on its own merits, this ambitious new chapter makes for compelling listening.

Imran Ahmed **7**

A NEW BEGINNING

FEEDER OVERCOME TRAGEDY WITH MATURE NEW DIRECTION

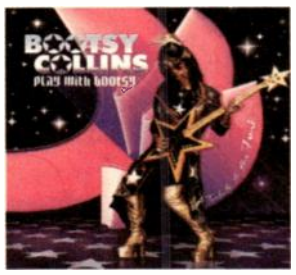
TRIUMPHING OVER TRAGEDY

Bands who lost a member but fought another day

THE CHARLATANS 'Tellin' Stories' (1996)
The death of the band's keyboard player Rob Collins left a question mark over their future. Yet, 'Tellin' Stories' was the least downcast record of 1996.

NEW ORDER 'Movement' (1981)
When Joy Division frontman Ian Curtis hanged himself in May 1980, the remaining trio emerged as New Order and channelled their grief into 'Movement', a bleak but graceful effort.

MANIC STREET PREACHERS 'Everything Must Go' (1996)
Richey was the driving force behind the Manics. But his loss didn't dim the band's creative glow. 'Everything Must Go' was not a wake but the sound of a band in full bloom.



BOOTSY COLLINS
Play With Bootsy
(EAST WEST)

Inter-planetary funk masterclass. With guests

Were this a compilation of the best of legendary bass funkateer Bootsy Collins (ex-James Brown and Parliament/Funkadelic etc), it would be doubtful whether even Estelle Morris would be able to mark it down from a funky fat-assed ten. Instead we get Bootsy plus his star-shaped bass joined by a cast of thousands.

It would be easier to mention who isn't here. Macy Gray, Snoop Dogg, Bobby Womack and Norman Cook turn up. So do Deee-Lite's Lady Miss Kier and one-time Sneaker Pimp Kelli Ali. You know the drill. Each tries to capture the spirit of the funk and, if you don't listen too carefully, most succeed, thanks to Bootsy, a man who could make The Hives funky. It's doubtful whether you'll buy this album, but let's face it, someone will.

Jason Fox **6**

BYRNE
Slowly And Gloriously
(ROCKET GIRL)

Extraordinarily good narco-pop

Traditionally, we've looked to Modesto and Buffalo for this sort of thing. We've looked to backwoods men with beards and leather-clad freaks. Byrne, a quartet based around Glaswegian songwriter Patrick Byrne, work out of Shoreditch. Yet, as this debut mini-album shows, they've got this happy/sad psychedelic-pop thing licked. They have Kingsbury Manx's morphine melodies, The Velvet Underground's jagged edge and the complexity of both, allied to a musical and emotional directness (ie no barmy, obscure lyrics) inherited from old-skool 'indie' influences.

"You're waiting for the winter, honey, standing in the sun", runs beautiful ballad 'Waiting For Winter', *"You're waiting for the bad times, baby, they might never come"*. Not in Byrne's company, certainly.

Tony Naylor **8**

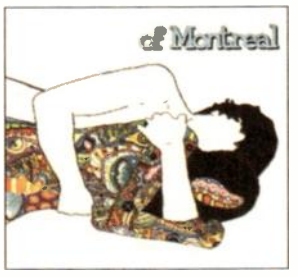
VARIOUS
Peanut Butter Wolf's Jukebox 45s (STONES THROW)

Joy for chin-stroking B-boys

It's tough being a hip-hop producer in San Francisco. How do you find obscure old jazz and funk to sample when you've got superstar crate-diggers like DJ Shadow working the area? Peanut Butter Wolf's solution is simple: hire your mates to forge classic raps and breakbeats, then release them as the old-school seven-inches collected here.

'Jukebox 45s' almost *smells* authentic: that cocktail of dust, dog wee and consumption found in second-hand shops, mixed with the arousing whiff of elitism. But damn, this is a nice record. Wolf's mate Madlib is busiest, disguised as smoked-out jazzbos Yesterday's New Quintet and helium-addicted rapper Quasimoto. A few originals from the '70s sneak on too, increasing the pleasure for the sallow trainspotter in all of us.

John Mulvey **7**



OF MONTREAL
Aldhils Arboretum
(TRACK & FIELD)

Fiendish, grinning psychedelic idiocy

If you swooned for Chicagoan semi-dwarf Bobby Conn's blend of power ballads and gay songs about golf, you'd be an idiot to miss this. Of Montreal are from Athens, Georgia, but REM they ain't. A deviant bunch of paisley pop freaks, their multi-tiered songs will give those with a detailed knowledge of Anglodelic ancients XTC's back catalogue more than a few déjà vu moments

Everyone else should just swoon at how beautifully arranged the effortlessly quirky 'Aldhils Arboretum' is. A special note for 'Jennifer Louise' which, aside from sounding like prime-period Pulp, may be the first great pop song about pestering a distant cousin on the off chance that she might have some money. Indisputably strange but secretly brilliant.

Jim Wirth **8**

VARIOUS
Extra Yard
(BIG DADA)

Bassbin-busting Brit-hop mix comp

If you come across anyone accusing British hip-hop of being a poor imitation of its American counterpart, play them 'Extra Yard' and wait for their jaw to drop. Moulding London Posse-style ragga-rap, Jamaican soundsystem culture and two-step bootleg rhythm into one sticky carnival whole, faces like New Flesh, Ty and Infinite Livez put the lie to the lazy assumption that Roots Manuva has the only voice in the genre worth spinning.

On 'Killer Aps', Gamma rhymes *"Samantha Mumba"* with *"Salad cream and cucumber"*, while on the skit 'Barry Says', a radio shrink tries to interview a psychologically-disturbed monkey. It's as mad as Lee 'Scratch' Perry on a trampoline. But undeniably fantastic all the same.

Louis Pattison **8**

GUS GUS
Attention
(UNDERWATER)

Bland effort from the Icelandic Fischerspooner

Some trippy, club-happy moments mark Gus Gus' return, and one track – 'David' – features the wonderfully blunt claim that *"I still have last night in my body"*. Unfortunately, the title track is symptomatic of the fact that 'Attention' too often lacks the progression or passion to keep its head above water, desperately clinging to passing blips and vocal snatches, on tracks that contrast poorly with the handful of excellent ones here.

Elsewhere, unpleasant echoes of Kosheen run amok ('Don't Hide What You Feel' should have been hidden), and you're left thinking that while the pop vacuum of Reykjavik permits some creatives to compose music untainted by outside influence, for others the lack of external inspiration is not quite so positive.

Peter Robinson **5**

THE NME CRITICS SINGLES

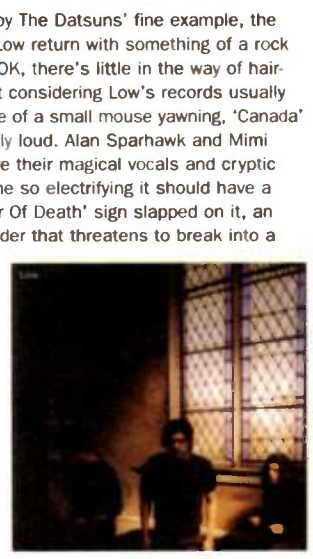
ALL SINGLES REVIEWED ARE RELEASED MONDAY OCTOBER 21, 2002.

JOHN SQUIRE
Joe Louis (NORTH COUNTRY)

By rights, the '90s generation of Northern indie-rock gods should have run out of steam by now. There are plenty of mid life crises out there, buried under costly string sections, but Squire appears to be an exception. Stepping out from behind his guitar (which he guillotines in the video), the former Roses fret-head comes on like a frothing poet escaping from Guitar Workshop Hell. In a pleasingly curdled accent, he spits lyrics about climbing mountains and pre-war heavyweight boxers over the kind of tumbling riffs not heard since peak-period Roses. The re-born, railing, fiery and focused Squire is one old heavyweight the new contenders don't need to elbow from the ring. ***(RM)***

LOW
Canada (ROUGH TRADE)

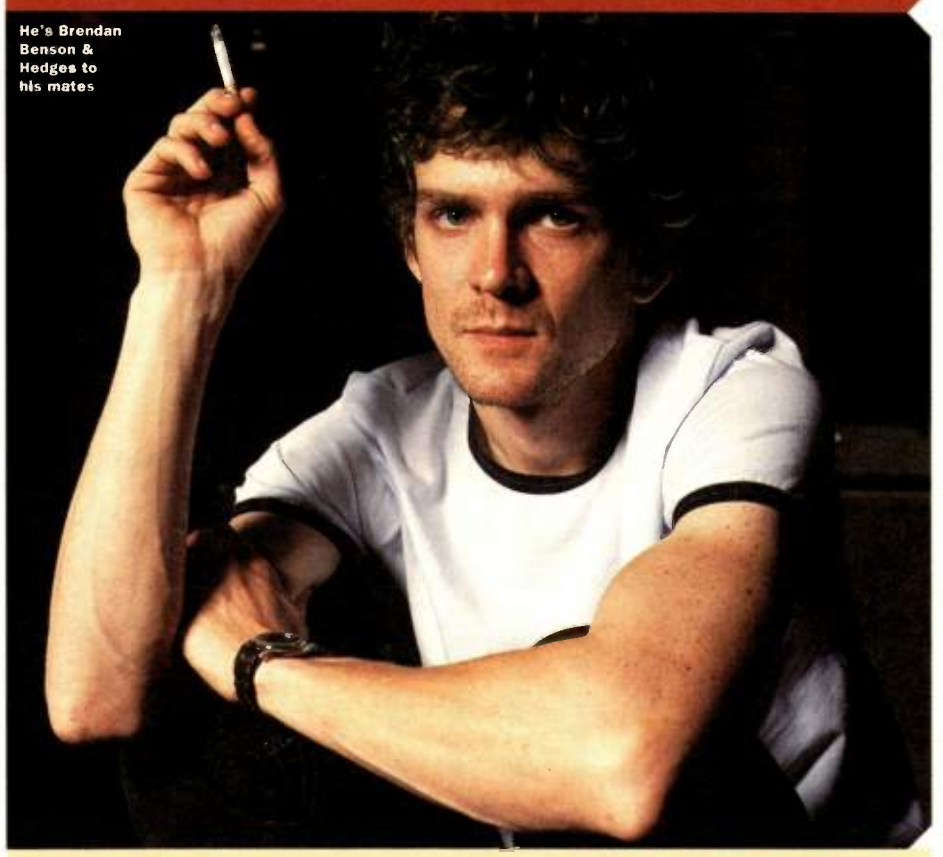
Clearly inspired by The Datsuns' fine example, the habitually quiet Low return with something of a rock *divertissement*. OK, there's little in the way of hair-shaking riffs, but considering Low's records usually bring all the noise of a small mouse yawning, 'Canada' is almost painfully loud. Alan Sparhawk and Mimi Parker interweave their magical vocals and cryptic lyrics over a drone so electrifying it should have a 'Warning: Danger Of Death' sign slapped on it, an emotional smoulder that threatens to break into a full-on rock'n'roll inferno at any second. It's followed by a cover of Pink Floyd's 'Fearless', but whatever these motherf—ers from heaven do, beauty is a given. ***(VS)***



IDLEWILD
Live In A Hiding Place (PARLOPHONE)

Aw, Idlewild, haven't they done well? Bless. With their floppy fringes and battered cords, they give us another beauteous rumble from the abundant emotional jungle that is 'The Remote Part'. Scarpering bassist aside, Idlewild are still shamelessly plundering The Smiths' and REM's temporal lobes but, being the loveable gentlemen thieves they are, no-one minds in the slightest. This delicate mini-marathon of a song is so fragile it's on the verge of breaking. It potters on aimlessly, but charmingly so – the aural equivalent of your grandad tinkering in the shed of a warm autumn afternoon. A world away from their crazy pisshead anarcho Brit-punk of a few years back, but just as essential. ***(LC)***

SINGLE OF THE WEEK


He's Brendan Benson & Hedges to his mates

BRENDAN BENSON
Good To Me (V2)

If Elliott Smith had grown up a happy-go-lucky beach bum instead of a strung-out bar junkie, if Evan Dando had spent a summer surfing with the devil in return for remaining eternally 23, if The Apples In Stereo had snared that Levi's ad in 1998 instead of the Lilys... well, there'd be no need to invent Brendan Benson. As it is, Brendan, cruising out of Detroit with a glint in his eye and his best mate Jack White singing his praises, is here to let a little sunshine into your life. His album 'Lapalco' is a McCartney-worshipping treat with its eye on Elliott Smith's mighty 'XO', but first there's this simple paean to his trusty second-hand car and the freedom of being a humble singer-songwriter. Sublime. ***(IW)***

GROOVE ARMADA
Purple Haze (JIVE)

Guitars are back! Look! Even yuppie electronica trailblazers Groove Armada are using a hoary old Status Quo sample from 1970 that sounds like a lost Datsuns studio outtake. It's like a disease, I tell you. And, along with 'Purple Haze''s avalanching beats and sly drug references (*"IT ALL MAKES SENSE AFTER THE 'SHROOMS AND THE PURPLE HAZE!"* bellow Kentucky hip-hoppers Nappy Roots at the top of their voices), GA's employment of wah-wah will do little to please the bodywarmer-clad, all-terrain pram-pushing dullards who actually buy their records. The fact that in 1997 this music was called big beat and it was the listening option of deluded Student Union caners nationwide doesn't help either. ***(PL)***

TURIN BRAKES
Long Distance (SOURCE)

As was clear on their brilliant dual harmony debut, 'The Optimist LP', tunes by TB's Olly and Gale don't easily fit the silicon-sexy zone of singles charts. Much of their keening, acoustic-based songwriting dramatises an emotional desert-scape alien to daytime radio. If there's a compromise with this lead-in to album two, it's that 'Long Distance' rushes to soar up from the soulful piano chords, hitting a sumptuous chorus nearly as redemptive as their sneaky Top 40 hit 'Underdog (Save Me)'. Tabloid judgement will still read 'Simon & Garfunkel on smack'. The bored shopper might find this a burst of organic piquancy among watery GM, and a good example of the least hip virtues still providing radically affecting music. ***(RM)***

U2
Electrical Storm (ISLAND)

Recorded during Bono's protracted efforts to bring peace to the Middle East, end world hunger and do something about his crumbling hair, 'Electrical Storm' sounds like the Great Leader was a tad distracted at the time. So much so, that he forgot to put a chorus in until about two minutes and 20 seconds into the song. Whatever the matters of state weighing down on Bono, though, U2 are still making Bloody Good Music. With production by William Orbit (the Pope was too busy mixing the new Santana album) and one of Bono's best vocals for ages, 'Electrical Storm' feels like you're cruising around Portofino on a sleek, designer yacht. With a couple of The Corrs mixing the cocktails. ***(AP)***

JUSTIN TIMBERLAKE
Like I Love You (JIVE)

The latest from chisel-chinned former Britney paramour Justin Timberlake is a curiously neutered affair. Choirboy image resolutely ditched, on the cover of 'Like I Love You' he's teamed up an audacious blouson/farmer's hat combo with a ridiculous wispy semi-goatee. We also know this because in recent interviews the dirty fink's been hinting that him and his ex did the wild freeknasty on more than one occasion. Still, this is PG-rated stuff. You can rarely go wrong with producers The Neptunes, who smother Justin's Michael Jackson vocal tics with guitar samples and bleeps, but when he squeaks *"You're a good girl and that's what makes me trust you baybee"*, his conviction falters. ***(PL)***

ROMEO FEAT CHRISTINA MILIAN
It's All Gravy
(RELENTLESS)

While Asher D's been languishing in Feltham Young Offenders' Institute and the other 25 MCs in So Solid have been fighting over the PlayStation 2 because no-one will give them a gig, Romeo is somehow selling R&B to the Yanks. The Battersea boy went Top Ten with his first single 'Romeo Dunn', he's touring the US with Ja Rule and he's got American teen diva Christina Milian singing on this slinky piano groove. Never mind that Romeo doesn't have anything to say or that Xzibit could tear his face off with one rhyme. 'It's All Gravy' is still the most entertaining duet since John Major met Edwina Currie. ***(AP)***

TEXT: LEONIE COOPER/PAT LONG/ROGER MORTON/ANDRE PAINE/VICTORIA SEGAL/IAN WATSON PHOTOGRAPHY: PIETER M VAN HATTEM

BENT
Go! Kommando EP (SPORT)

People who feel let down by Groove Armada's sudden foray into the world of thundering beats and Americans hollering about naughties can take comfort in Bent. Like a Radox herbal bath or that Horlicks advert where the woman gets engulfed by the big armchair, this slice of nouveau-hippy guff is comfort music in the most accurate sense of the term. As unchallenging and characterless as possible, it slides out of the speakers like jelly and is about as exciting as a tofu and wheatgerm powershake. Pass the slippers. ***(PL)***

BETH ORTON
Anywhere (HEAVENLY)

At last, Beth Orton's dicky tummy isn't the only interesting thing to say about her. Until now, Beth's fight against Crohn's disease (a condition which feels like you've just had a bad curry with The Libertines) has dominated the headlines. But recently, Beth's been romancing Ryan Adams, which at least shows she's got a sense of humour. And 'Anywhere' proves she can still write a decent comedown tune which – with its Two Lone Swordsmen edit – connects her acoustic whimsy with club culture for the first time in years. ***(AP)***

OCEANSIZE
Relapse EP (BEGGARS BANQUET)

Strange people, Oceansize. From Manchester, on their debut single they spurn the stifling conventions of conventional songwriting in favour of shoehorning about 17 different songs into one stupid, lengthy whole. Over the course of lead track 'Amputee', they amble lazily between eerie guitar shivering, noises like waves lapping against a beach and prog like The Verve being chucked over Niagara Falls in a barrel. If you haven't gone for a cup of tea by this point, you might well find some polka-tinged Afro-beat in there as well. Preposterous. ***(PL)***

THE CHAP
I Got Flattened By A Pig Farmer (LO RECORDINGS)

Microhouse-style rhythmic dribbles. Itchy Wire-esque new wave guitars. A woman's voice, babbling peculiar Karl Hyde-esque *non sequiturs*. A vocoder chirping *"I got flattened by a pig farmer/I got flattened by a sumo wrestler"*. And a picture of a pwetty ickle rabbit on the sleeve! This is the debut single from The Chap, a bunch of European types making a truly far-out music that embraces novelty, bunks up with surrealism, and gives birth to freakish Dadaist disco babies. You'll love it, but you sure won't understand it. ***(LP)***

PATRICK WOLF
The Patrick Wolf EP (FAITH AND INDUSTRY)

Cherubic 19-year-old Parisian Patrick Wolf is an ambitious young man. On this, his debut EP, he takes a neatly-formed and startlingly mature line in tender, melodramatic singer-songwriting, and with help from producing chum Capitol K, gleefully corrupts it with cartoonish drill'n'bass rattles and spry Braindance laptop clicks. *"I want total chaos/And a holiday home in the east"*, he declares on the ambitious 'A Boy Like Me'. If he keeps making records this great, surely the world is his for the taking. ***(LP)***

MIRWAIS FEAT CRAIG WEDREN
Miss You (NAIVE/EPIC)

A couple of years ago it was all Frenchmen round these parts. Daft Punk epitomised Euro disco, Air were the biggest pervy Gallic pop stars since Serge Gainsbourg, and Mirwais was hand-picked by Madonna to produce her album. But his squiggly house version of the Stones song, featuring an irritating David Beckham-style whine of vocal, will ensure that European electronic cool now shifts back across the border to Germany, where DJ Hell and even original man-robots Kraftwerk are offering bigger beats for your Euro. ***(AP)***

BLACK NIELSON
Cyprus 2765 (TRUCK)

Unless you're planning to sit on your front porch for the next 20 years, beardy US guitar mopers Grandaddy should never be named as an inspiration. But Southampton newcomers Black Nielson have done just that. So it's no surprise that all four of the downbeat, acoustic snoozes here are as exciting as watching your beard grow. Five minutes into 'Dead Lucky', at least the guitars actually become audible. But in the main, Black Nielson don't really want to disturb you. Nice songs, but we've already got Turin Brakes, cheers. ***(AP)***

(X) IS GREATER THAN (Y)
Mirrors And Cameras (FIERCE PANDA)

Allegedly, Birmingham's Anglo-Scottish collective have a cello at the darkly diaphanous heart of their glowering rock but, if so, it must have clogged up with the cellist's black nail varnish. The style is gliding guitar melodrama with a clear batcave element. Heavy lidded vocals drip sunshine-dodger's ennui. Sheet lightning reveals Pearl Jam in eyeliner. That said, their second release is some kind of an instant, once heard-forever haunted, classic. Great things have come from caves before. Hang from the ceiling and wait. ***(RM)***

VIRGIN LOVES

Turin Brakes

Long Distance

Fresh from a triumphant performance at V2002 and a sold out acoustic UK tour, this is the first single to be taken from their forthcoming album. Long Distance is released on 2 limited edition CDs and 7" and includes 2 exclusive new tracks, the video of the single, plus remixes by Max Tundra and The Bees.

Single out Monday 21 October

TRANSLLUSION
Third Eye EP (REPHLEX)

In an act of magisterially black humour, James Stinson named his final Transllusion album 'L.I.F.E.' – it stands for 'Life Is Fast Ending' – before he passed away due to a heart condition in September. Presumably, this calls a close to the career of Underground Resistance techno legends Drexciya (of which he was half), but this taster from Stinson's swansong should be some comfort for those of a Detroit persuasion: three compositions of eerie static chitter and machine-funk, all of which sound like no other music on Earth. ***(LP)***

AIM
The Girl Who Fell Through The Ice
(GRAND CENTRAL)

Don't be fooled by the Smiths-ian title, all this owes to Morrissey is a penchant for the sugar-coated suicide note. Here, the avant-garde hip-hoppers take a trip-hop direction reminiscent of a Beth Orton and Chemical Brothers shack-up, then quickly ruin it with strings that grate like chefs in an extreme cheese sarnie competition. The Andy Votel mix is a slight improvement, but only if you're a fan of the noise a fridge makes at 4am or a skipping techno CD on a helicopter. Essentially Aimless. ***(LC)***

HELL IS FOR HEROES
Night Vision (CHRYSALIS)

Correction. Hell is not for heroes. Hell is a place where nasty people who've done bad, bad things go (think Camden on a Saturday night) and if they're not careful, Hell has an open gate for this second-rate Hundred Reasons. Peddling less of a tune and more of a lethargic Jimmy Eat World whinge, they're stuck between rock and a hard place. These simplistic and unrelenting emo-er-than-thou riffs have been chonked out by every US metal mallrat a thousand times before. A stuck record that needs to be changed. ***(LC)***

VENUS HUM
Hummingbirds EP (BMG)

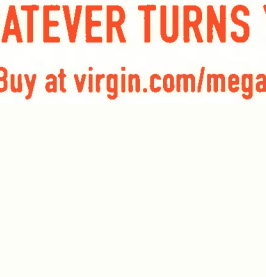
Pack up your saddlebags, Kenny Rogers: Nashville has a new sound. It's space-age folk-driven electronica, and slap your arse and stamp your cowboy boots if it ain't pretty darn fine. Title track, 'Hummingbirds', is Massive Attack steering clear of the bad acid at Woodstock, with Annette Strean's ethereal warblings layered over gothic synths and electro-crashes. On 'Springtime #2', she makes like Björk's little sister, tra-la-la-ing of *"picking poppies from the sky"*, which sounds like music for shops that sell glittery rugs and incense candles. ***(LC)***

LONGVIEW
When You Sleep (4.45 RECORDINGS)

You have to give Longview's Rob McVey some respect. In times of Howlin' Pelles and Screamin' Craigs, the easy route for instant acclaim as the singer in a turbo-emotional rock band is to bawl like your pubes are on fire. Instead, Rob coos like a dove on ecstasy and manages to do so without rendering his band a facsimile of Coldplay or, for that matter, Doves. Manchester-spawned Longview can wander dangerously towards Embrace-ish Hug Rock, but here the guitars blast thrillingly and McVey gives good angel. Touchy-feely, but not toothless. ***(RM)***

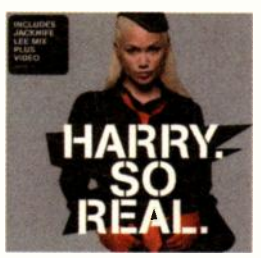
THE MEASURES
The Universe Is Mine
(RADIOTONE)

Despite being the head of a clearly unfinished band, the songs of the enigmatic Paul Hollingsworth show the kind of pop attitude that could be used to break safes, and while the planet-shaped hubris of the title track is something of which The Boo Radleys might have been proud in 1995 – no bad thing in itself, but hardly cutting-edge – the other two tracks, the cosmic meander of 'Random Song' and the fuzzy drones of 'Pure Energy' indicate that from little Spiritualized acorns, great space-pop madness might grow. ***(VS)***



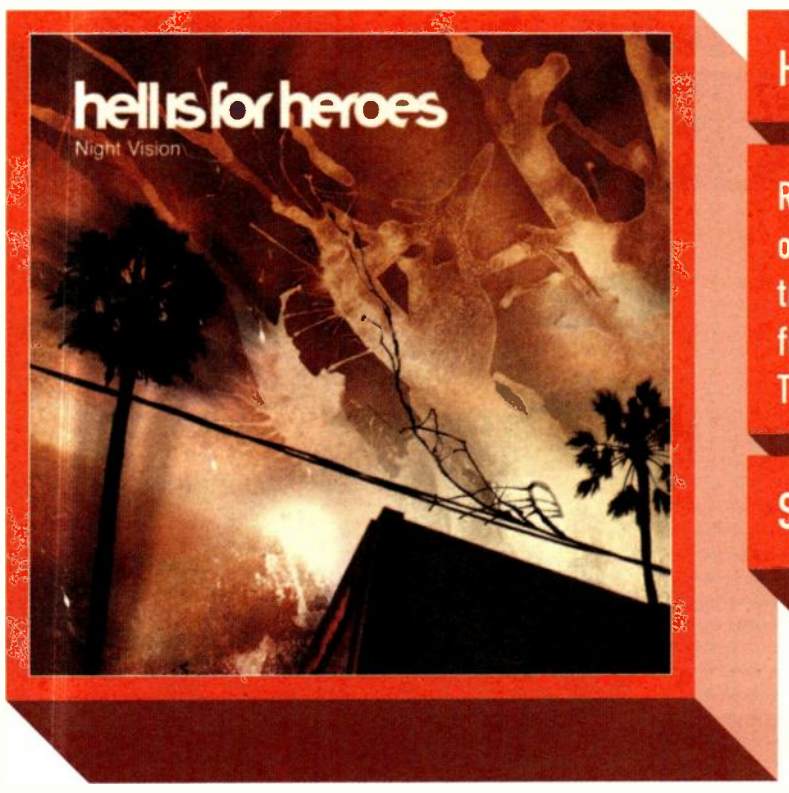
HARRY
So Real (DIRTY WORLD)

Where would pop music be without Manga ladies from Reading striving to unite art depth and surface pizzazz to create perfect, new millennium blonde iconography? Having lost half her name when the makers of Clint's *Dirty Harry* objected to her former title, this Youth-produced tune sees the naturally *Barbarella*-like one trill with Madonna-ish *sang-froid* over dreamy guitars. As video-centric catch-all rock'n'pop goes, it's effective, if a little clean. The big issue is whether the No Doubt fans will capitulate when she goes gangsta rap. ***(RM)***



I-WOLF
Positivity (KLEIN)

Now this is an incredible record. Adopting the sort of percussive groove that Can specialised in circa 'Monster Movie', 'Positivity' is a modern masterpiece of pitch-black Krautfunk, all industrial gloom, fluttering horns and tense crashing drums. That it's pretty much the work of one man, Wolfgang Schlögl of Viennese dance collective Sofa Surfers, is a clue to the freedom the laptop revolution has engendered. But special mention must go to vocalist Ken Cesar, whose brittle Malcolm Mooney falsetto lifts 'Positivity' off into the stratosphere. ***(LP)***



Hell Is For Heroes

Night Vision

Rapidly becoming one of the UK's hottest new rock acts, check out the amazing Night Vision. CD 1 includes two brand new tracks, Can't You Hear It and Folded Paper Figures, plus the video for Night Vision. CD 2 features two more exclusive new songs, This Is Why and Leave Me Gently.

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INTERPOL
Cardiff Barfly

Under every gloomy Joy Division façade, there's a hedonistic New Order waiting to show its beaming face. Witness Interpol, a New York band who've just released one of the indisputably great albums of the year, 'Turn On The Bright Lights' – a nobly sad work that embraces gloom like a lost child might embrace a comfort blanket. It's the first night of their biggest British tour to date, and if you're expecting a mood of existential angst – well, think again.

"So," announces Interpol frontman Paul, as he strides into the graffiti-plastered dressing room, ever-present cigarette smouldering between his fingers. "I've heard there's some nice girlie action in Cardiff."

What, strip clubs?

"No... just nice, pretty girls."

Oh, sure. The students are back. There ought to be lots.

"Oh good," he grins. "But," he adds, more to himself than to the room, "I'm being a good boy. Got a girlfriend, you see."

The rest of the band appear to have no such dilemmas. Interpol flew into Britain on Sunday. On Monday, they went to fashionable London club Trash and "got fucked up" with the boys from Ladytron. On Tuesday, they met up with The Vines and partied until the early hours, and when Carlos got back to his hotel, there was a "voluptuous" girl – his particular vice – waiting for him.

"Underneath the dining room table," he elaborates, with an arched eyebrow.

They haven't met up with their friends The Libertines lately, but hey, it's only Wednesday: there's a whole tour ahead of them.

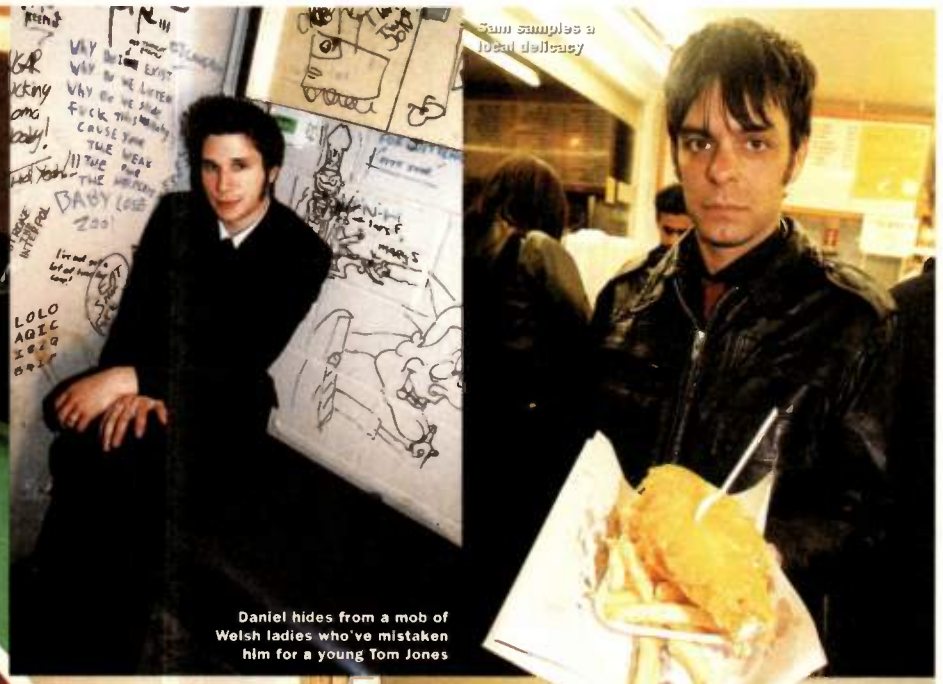
They're a stylish band, Interpol. With his smart pullover and starched collar, Paul looks like a schoolboy, albeit a criminally good-looking one. Guitarist Daniel Kessler and drummer Sam Fogarino wear sharp, tailored suits. And spectacular bassist Carlos is a dandy new-wave stick insect, one half Casey Spooner, one-half those camp Kraftwerk parodies from *The Big Lebowski*. On these whirlwind tours of debauchery, how do they maintain this level of sartorial elegance?

"I wash my socks and shit in the sink," reckons Paul. "But the lights on stage hide a lot of those dubious stains."

"That," concludes Casey, "is why we have atmosphere lighting."

Two of Interpol are British by birth: guitarist Daniel Kessler was born in London, while frontman Paul Banks was born in Essex: specifically, Clacton-on-Sea. Perhaps this is an underlying psychological reason for why, after soundcheck, we wander off for some fish'n'chips and a couple of games at a local pool hall. We've been warned that Paul's pool skills are pretty sharp, but tonight his concentration's shot. He prangs the white off the table, and *NME* cleans up. Makes up for being thrashed by The Music at footie the other week.

PHOTOGRAPHY: ANDY WILLSHER



Daniel hides from a mob of Welsh ladies who've mistaken him for a young Tom Jones

Sam samples a local delicacy

"Right, you guys, I saw one of you smiling. Come on, own up..."

While Carlos and Paul rack the balls up, Daniel sits and sips coffee at the bar. Daniel was the motivator behind the formation of Interpol: it was he that approached Casey in a philosophy lecture at NYU. Impressed by his 16-hole Doc Martens, he made the call to old schoolfriend Paul and encouraged him to ditch his editorial position on a New York lifestyle magazine to join the band as vocalist.

Daniel admits there's something in the water in New York. "We didn't necessarily realise it until magazines started writing about it. But New York just seems to breed good bands. I think it's always been the way, but it's only now that people are spotting it again."

It's showtime. Over the last couple of months, New York natives Liars and The Rapture have steamed into Cardiff Barfly, loosened their valves, and blown the roof off this venue with the Brooklyn punk-funk beat. It's hardly surprising, then, that anticipation for this show is intense. Serious young men and elegantly-dressed girls in eyeliner crush at the stagefront. Cynics may pin this New York thing as a fad, but the reaction of the punters says otherwise.

The anticipation is justified. Live, Interpol are the sumptuous banquet to The Strokes' tooth-rot pop bubblegum. 'Obstacle 1' is a work of gothic wonder, Daniel slashing violently at his guitar as Paul, eyes tightly clenched, barks about *"stabbing yourself in the neck"*. The pin-sharp 'PDA' is beautifully uncluttered, guitars and bass chiming in perfect symmetry. 'Say Hello To The Angels' is a sprightly homage to The Smiths, foppish Marr-style melodies weaving round Sam's upbeat drum motifs. And if Interpol do sound like Joy Division, it's for all the right reasons: the way that Carlos' rapier basslines are as influenced by the electronic new-wave as by traditional follow-the-guitar indie logic, the way that touring keyboard player Eric Altesleben's stellar synth lines envelop the songs like immense velvet drapes, then slip away leaving the guitars shrieking in cold, stark beauty. This is music that looks beyond traditional rock touchstones to something wonderfully other.

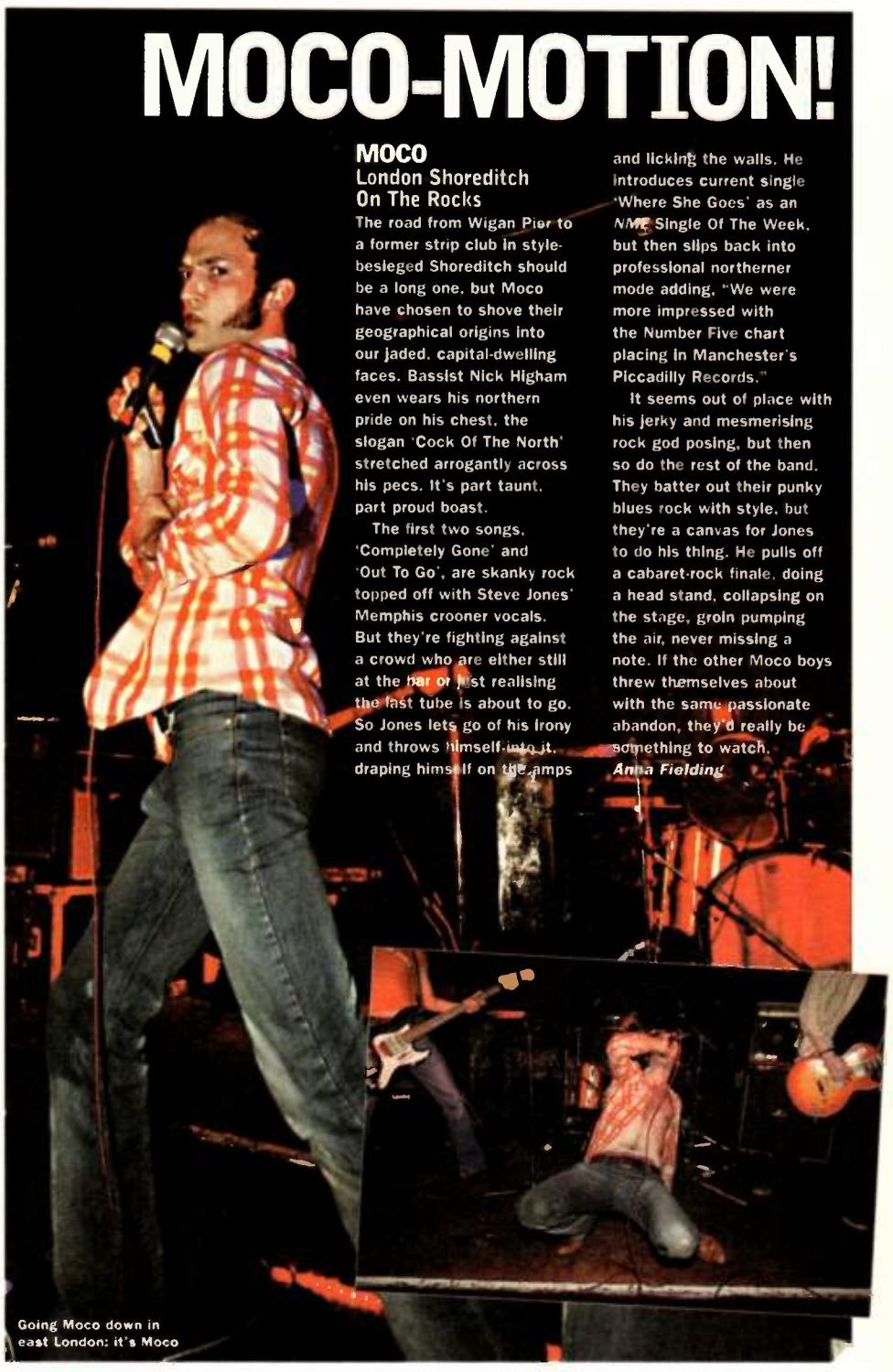
After the show, Daniel stands outside the dressing room, signing setlists and chatting to fans. He's too tired to follow the insatiable Carlos and Paul on a tour of Cardiff's late-night drinking dens, but he's pleased with how the show went, if slightly freaked out by the excellent reception the band keep receiving.

"There's been some real obsessive fans," he concludes. "We keep getting these emails that say 'I've been waiting for this band to come along for the last 20 years', shit like that."

He shrugs, sips his beer. "But I don't know if that's any different to any other band. Um, is it?"

Louis Pattison

MOCO-MOTION!



Going Moco down in east London: it's Moco

MOCO
London Shoreditch On The Rocks

The road from Wigan Pier to a former strip club in style-besieged Shoreditch should be a long one, but Moco have chosen to shove their geographical origins into our jaded, capital-dwelling faces. Bassist Nick Higham even wears his northern pride on his chest, the slogan 'Cock Of The North' stretched arrogantly across his pecs. It's part taunt, part proud boast.

The first two songs, 'Completely Gone' and 'Out To Go', are skanky rock topped off with Steve Jones' Memphis crooner vocals. But they're fighting against a crowd who are either still at the bar or just realising the last tube is about to go. So Jones lets go of his irony and throws himself into it, draping himself on the amps and licking the walls. He introduces current single 'Where She Goes' as an *NME* Single Of The Week, but then slips back into professional northerner mode adding, "We were more impressed with the Number Five chart placing in Manchester's Piccadilly Records."

It seems out of place with his jerky and mesmerising rock god posing, but then so do the rest of the band. They batter out their punky blues rock with style, but they're a canvas for Jones to do his thing. He pulls off a cabaret-rock finale, doing a head stand, collapsing on the stage, groin pumping the air, never missing a note. If the other Moco boys threw themselves about with the same passionate abandon, they'd really be something to watch.

Anna Fielding

TOPLOADER
London Kentish Town Forum

Getting shot of a spare ticket isn't easy. "I'd rather put my head in a vat of boiling water," suggests one former life-long friend.

Still, the 'Loader swagger on at 9.15 prompt. Twin guitarists Julian Deane and Dan Hipgrave puff vigorously on Marlboro Lights in a *Stars In Their Eyes* approximation of Ron'n'Keef while Joe Washbourne bounds to the front of the stage. A riot of pale denim, he yells "How ya' doin' London!" in a manner not seen since the last time Bon Jovi levelled Wembley.

Decent sorts, the 'Loader don't keep us waiting. When 'Dancing In The Moonlight' arrives, tucked away mid-set, only a fool would deny its boozy rock'n'roll charm. Suddenly you can see the appeal of a less miserable Oasis wearing worse clothes. They end with a bizarre cover of soul standard 'Some Kind Of Wonderful' and an epic final 'Time Of My Life'.

"Thank you London!" bawls Joe, imagining himself departing in a private jet rather than returning to a small cramped room to smoke a spliff. Toploader: they're out there.

Jason Fox

V-TWIN
Glasgow CCA

SKRONK!!!!! Shit, there goes the trumpet solo. And what's that on the big screen? Ah yes, 'arty' projected images of Elvis wiggling. Yes, we're in ArtStudentLand.

Fear not, however, for V-Twin are here with their mad tunes and many members to make the world that bit nosier. It should work too, except that tonight they look more nervous than Primal Scream at customs. "We wear shades to hide the fear," they tell us. It'd be funny if it weren't so true.

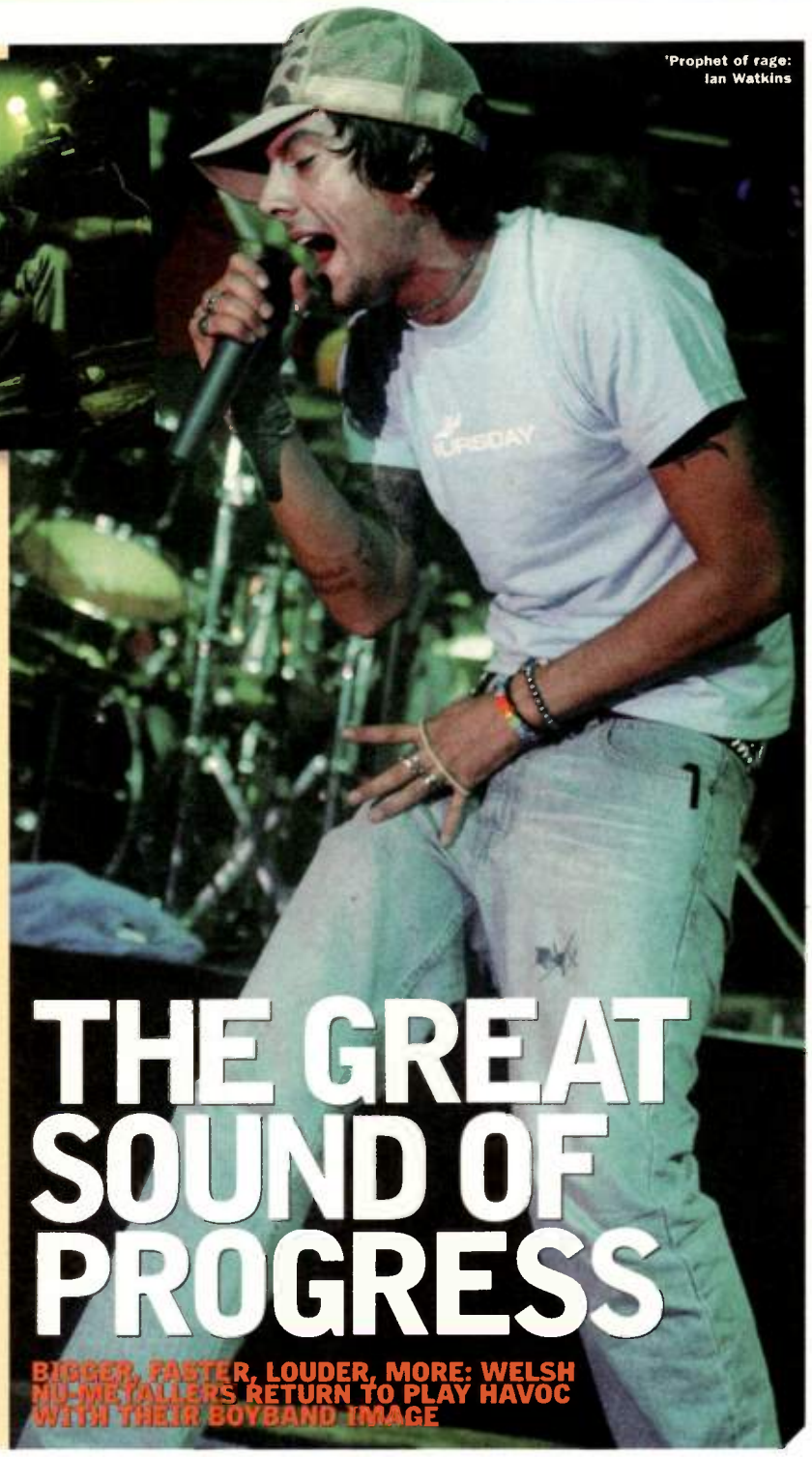
A shame, because there are mighty highlights from their dance/jazz/rock/whatever-you-fancy debut album 'The Blues Is A Minefield' on display tonight. 'Needle In The Red' throbs like sleazy filth-rock should, while 'Across The Lanes' is a big-pupilled 'Screamadelica' throwback. If only the singer would stop acting so, well, *studenty*. Dammit, remove the comedy headgear! And stop that Tina Turner impression right now!

Conclusions? If V-Twin can make good on their promise of post-everything-rock Valhalla by losing the onstage awkwardness, the world of kitchen sink rock'n'roll will be theirs. If not, well, there's always stealing traffic cones...

Barry Nicolson

PHOTOGRAPHY: ALEX MAGUIRE

Lostprophets: shredding any doubts about their boyband tendencies



'Prophet of rage: Ian Watkins

THE GREAT SOUND OF PROGRESS

BIGGER, FASTER, LOUDER, MORE: WELSH NU-METALLERS RETURN TO PLAY HAVOC WITH THEIR BOYBAND IMAGE

LOSTPROPHETS
Manchester Academy

Lostprophets have certainly made some enemies. Take Raging Speedhorn, for example. Raging Speedhorn don't like the clean-cut Pontypridd skate hunks. In fact, Raging Speedhorn absolutely fucking *hate* them. They hate the pin-up posters in girlie mags, dodgy Duran Duran covers and dress sense like Busted's older brothers. They hate them, basically, because they're *jealous*.

It must rankle Lostprophets, being the object of so much loathing. So tonight they return from a six-month world tour with a live sound that has evolved into an even tighter, awe-inspiring proposition, instantly shredding any residual doubts about their boyband tendencies.

Whereas Lostprophets live once resembled being repeatedly bludgeoned in the face with a solitary brick, now it's akin to having your head jammed in a cement mixer while a 60ft wall collapses on top of you. Forget the fact that 'Kobrakai' and 'Awkward' essentially consist of the same three chords: what makes this band such a thrilling spectacle is the way that vocalist Ian Watkins' melodic drawl and DJ Jamie Oliver's guttural car-crash roar knit together over thunderous guitars in an unstoppable juggernaut of unadulterated sledgehammer pop-metal. A three-minute blast of raw energy, set closer 'Shinobivsdragonninja' explodes like a crate of TNT and sees Watkins dive head first into the throng in a blur of blond streaked hair and white noise. With their American counterparts drowning in a pool of their own gimmicky self-loathing, tonight Lostprophets show why they are fast becoming one of the most important names in metal. *Ferocious.*

Rick Martin

THE D4
London WC1 ULU

As adolescent punks, The D4 kickstarted the current Antipodean garage explosion with their first band Nothing At All. Now these retro-fetishists mix a severe case of The Hives with a strict diet of gigs – they played over 200 shows last year – to prove that their main concern is less about saving rock'n'roll than kicking its denim-clad ass.

To which end, singers Jimmy Christmas (*Jimmy Christmas!*) and Dion sonically brutalise crowd favourite – and bona fide Kiwi rock classic – 'Rock'N'Roll Motherf——er', turning it into impossibly turbo-charged garage-metal bolstered with an AC/DC-style strut. And that's just the first song. The rest of The D4's set sounds like an amphetamine-charged joyride down the NYC expressway, powered by the self-belief that comes from knowing that, along with The Datsuns, their band is at the vanguard of the coolest scene in the world right now.

The D4: rock'n'roll motherf——ers

As new single 'Get Loose' turns into a fuzzed-out Stooges jam it becomes clear that crimes of onstage narcolepsy will never, ever be levelled at The D4. From here on in, it's nothing but electric shocks.

Paul Brownell

THE BLOOD BROTHERS
London Camden Barfly

The Blood Brothers are like *nothing* else in 2002. Eschewing both the oil-stained denim flares favoured by the new garage crowd and Casey Spooner's spangly electroclash hotpants, instead this Seattle quintet are leading lights of a scene that fuses avant-garde electronica with sandpaper-rough hardcore punk, death metal and too-tight T-shirts. Screamo, they're calling it.

Further setting themselves apart from the Stooges-indebted nu-rock orthodoxy, The Blood Brothers have two singers – Jordan Blilie and Johnny Whitney – who make teapot shapes like punker John Inmans, or dual non-bonkers Jarvis Cockers. They scream and yelp incoherently while their bassist, the one with the very vogueish mohawk, grinds out a startlingly arhythmic backing. Their songs are called things like 'Mutiny On The Ark Of The Blood Brothers' and 'Kiss Of The Octopus' and sound like puppies being stamped on by At The Drive-In. So far, so obscurist. But The Blood Brothers have recently been signed by the architect of nu-metal, Ross Robinson (Korn/Slipknot/Glassjaw producer blah blah blah) to his label, which means that there's every chance that this fidgety, abrasive, downright *weird* little band'll be huge. Can't wait.

Pat Long

"Come and have a go if you think you're loud enough": Hell Is For Heroes set the challenge

FUTURE BIBLE HEROES
London Shepherds Bush Bush Hall

It looks more like a set for some arcane experiment than a gig. There's a table centre-stage covered in electronic equipment, a grand piano to the left and a stool on the right. And the three people who shuffle onstage look like slightly dissolute professors – Chris Ewen, Claudia Gonson (who even has a jumper tied around her shoulders) and Stephin Merritt. And they're going to teach us in the ways of love, science fiction, vampires, nightclubs, excellent pop music and, finally, death.

Future Bible Heroes are one of the many projects of American songwriting genius Stephin Merritt, better known as The Magnetic Fields. Future Bible Heroes are a more spacey proposition than the Fields, though: Merritt writes the dry lyrics, Ewen the bubbling tunes, and Claudia Gonson is the lo-fi indie siren. Together, they make electronic pop that's simultaneously funny and sad, detached and affecting, bitter and sweet. For Future Bible Heroes, just because a song has a title like 'Doris Daytheearthstoodstill' and is about limbless aliens communicating via the TV doesn't mean it can't be emotionally affecting.

Amazing performances including a spectral 'A Thousand Lovers In A Day' and the nun-themed, New Order-style 'Kiss Me Only With Your Eyes' are equalled by some classic onstage announcements: "This is a song called 'Death Opened A Boutique'. It's about the French." "This is 'I'm A Vampire'. It's highly autobiographical." Deeply queer, utterly brilliant and, yes, strangely heroic.

Alex Needham

HELL IS FOR HEROES/MERCURY TILT SWITCH
Manchester University Academy

Jesus! Half of tonight's audience are considering reconstructive surgery on their eardrums and the main act hasn't even come on yet. The reason for this is Dundee's as-yet-unsigned Mercury Tilt Switch, whose set of apocalyptic chaos-metal thrills like Trail Of Dead let loose on a car-crushing plant.

It's a taster course in tinnitus for what follows. Here we have proof that Hell Is For Heroes have developed their At The Drive-In shaped template into something with a life of its own. Check out the way 'I Can Climb Mountains' grows metal-plated biceps and kicks the shit out of its recorded counterpart. Stagedive in awe as Justin Schlosberg screams '5 Kids Go' like his balls are wired up to explosives, armed to blow if anything drops below 1,000 decibels. Cower in fear as 'Slow Song' builds into the kind of skull-perforating white noise normally only used by corrupt cops trying to force a signed confession out of Alec Empire.

In these days of rock'n'roll mayhem, when even your local vicar lays claim to The Stooges as a key influence on their work, it's time for those with the firepower to emerge from the blood, sweat and puke of the pack. Hell Is For Heroes lay down a challenge to other bands, daring them to be this good. Come and have a go if you think you're loud enough.

Tim Jonze

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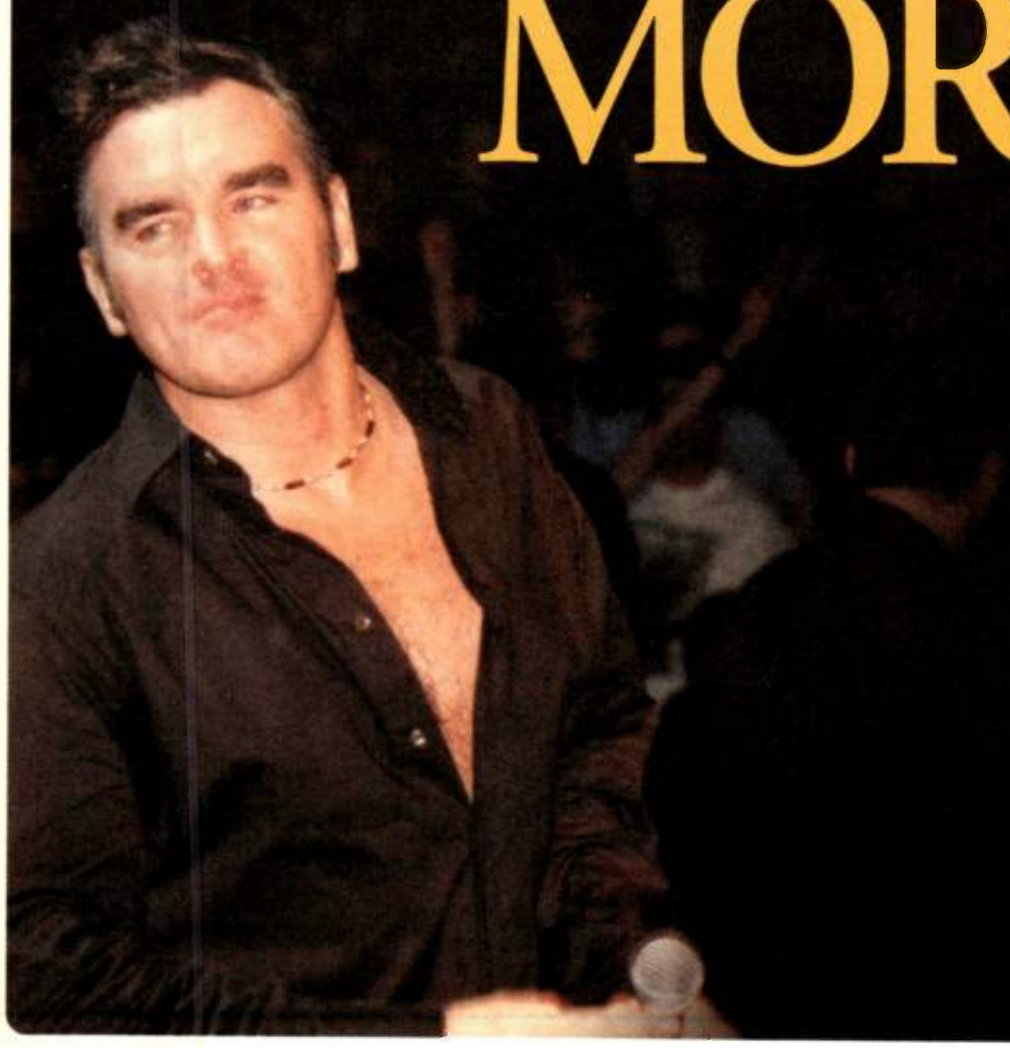

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EXTRA DATE JUST ADDED!
SATURD[illegible]OW (9PM-2AM) & SUNDAY 1ST DECEMBER
MANCHESTER ACADEMY
0161 832 1111, 0161 237 5554
MONDAY 02 DECEMBER
NOTTINGHAM ROCK CITY
0115 958 8484, 0115 941 2544
TUESDAY 03 DECEMBER
BIRMINGHAM ACADEMY [illegible]
0870 771 2000
WEDNESDAY 04 DECEMBER
BRISTOL ACADEMY
0870 771 2000
FRIDAY 06 DECEMBER (9PM-1AM)
GLASGOW BARROWLANDS
0870 169 0100

MONDAY 09 DECEMBER
CAMBRIDGE CORN EXCHANGE
01223 357 851
TUESDAY 10 DECEMBER
SOUTHAMPTON GUILDHALL
023 8063 2601
EXTRA DATE JUST ADDED!
TH[illegible]2, FR[illegible]M-2AM) & SATURDAY 14 (9PM-3AM) DECEMBER
LONDON BRIXTON ACADEMY
0870 771 2000, 020 7403 3331, 020 7734 8932, 020 7344 4040
Tickets £15 except Mcr £17.50 (Sat), Glasgow £16.50, London £17.50 (Thur) & £19.50 (Fri/Sat) (subject to booking fee)
24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com
'Goodbye Country (Hello Nightclub) out now
www.groove-armada.com
An SJM Concerts & DF Concerts presentation by arrangement with Helter Skelter

PLUS GUESTS DirtyVegas
AND DJ JOOLS BUTTERFIELD (RAGBULL)

SJM Concerts by arrangement with The Agency present

THE MUSIC

plus guests NYLON PYLON

JANUARY 2003
WED 8th NOTTINGHAM Rock City 0115 941 2544
FRI 10th LONDON Brixton Academy 0870 771 2000
SAT 11th MA[illegible]STER Academy SOLD OUT
SUN 12th GLASGOW Barrowlands 0141 339 8383
24 HR CC HOTLINE 0871 220 0260 ON-LINE www.gigsandtours.com
Tickets £10adv. except London £11.50adv. (subject to booking fee)
DEBUT ALBUM - THE MUSIC - OUT NOW www.themusic.uk.com

SJM Concerts, Metropolis Music & Clear Channel by arrangement with Coda Agency present

KOSHEEN

plus guests
starecase
plus THEM ROC, decoder & substance
(DJ set) London Only

October 2002
Tue 15 PORTSMOUTH PYRAMID 023 9235 8608
Wed 16 BIRMINGHAM ACADEMY 0870 771 2000
Thu 17 NOTTINGHAM ROCK CITY 0115 941 2544
Sat 19 SHEFFIELD UNIVERSITY 0114 222 8777
Sun 20 GLASGOW QMU PCL Concerts 08700 600 100
Mon 21 NORWICH UEA 01603 505 401
Wed 23 BRISTOL ACADEMY 0870 771 2000
Thu 24 MANCHESTER ACADEMY 0161 832 1111 / 0161 237 5554
Fri 25 BRIXTON ACADEMY 8PM-1AM 0870 771 2000 / 020 7403 3331 / 020 7734 8932
Tickets £12adv / £14adv London (subject to booking fee)
24hr cc hotline 0871 2200 260 or online www.gigsandtours.com
Debut album Resist out now featuring the singles Hide-U, Catch, Hungry and Harder www.kosheen.com
Galaxy

SJM Concerts & DF Concerts by arrangement with 13 Artists present

Ed Harcourt

December
02 Bristol Fleece 0870 444 440
03 Oxford Zodiac 01865 420 042
04 Birmingham Academy 0870 771 2000
05 Edinburgh La Belle Angele 0870 169 0100
07 Sheffield Leadmill 0845 300 4050, 0114 251 7000
08 Manchester University 0161 832 1111
11 London Bloomsbury Theatre with the wrecking crew orchestra & special guest magnet 020 7403 3331, 020 7734 8932
Tickets £10adv. except London £13.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

SJM Concerts & Metropolis Music in association with Helter Skelter presents

jj72

plus guests INME (25th only) & MELATON (all dates)

OCTOBER 2002
DF CONCERTS
28 GLASGOW BARROWLANDS 0870 169 0100
29 MANCHESTER ACADEMY 0161 832 1111
24 BRISTOL ACADEMY 0870 771 2000
22 PORTSMOUTH PYRAMID CENTRE 023 9235 8608
EXTRA DATE ADDED DUE TO PUBLIC DEMAND
25 LONDON FORUM 020 7344 4444/020 7403 3331
27 LANCASTER UNIVERSITY 01772 654 000
NOVEMBER 2002
04 LIVERPOOL UNIVERSITY* 0151 256 5555
05 NEWCASTLE UNIVERSITY* 0191 261 2606
06 NORWICH UEA* 01603 508 050
08 LEICESTER DE MONTFORD UNI* 0115 912 9000
09 SHEFFIELD UNIVERSITY* 0114 222 8777
11 CARDIFF UNIVERSITY* 029 2023 0130
12 LEEDS METRO UNIVERSITY* 0113 244 4600
13 WOLVES WULFRUN HALL* 01902 552 121
PLEASE NOTE CHANGE OF DATES* - ALL TICKETS STILL VALID
£10.50 adv / London £12.50 adv (Subject to booking fee)
24 Hour cc hotline 0871 2200 260 or www.gigsandtours.com
New single "Formulae" out now. New album "I To Sky" out now www.jj72.com
NME 5.0

SJM Concerts & Metropolis Music in association with 13 Artists present

THE POLYPHONIC SPREE

plus special guests ★★★ ATHLETE
plus DJ Sets from: J-WALK * BANDWAGON * & THE DESPERATE SOUND SYSTEM *

October 2002
18 EDINBURGH LIQUID ROOMS 0870 169 0100
19 SHEFFIELD LEADMILL 0845 300 4050
21 NOTTINGHAM ROCK CITY 0115 941 2544
22 MANCHESTER UNIVERSITY* 0161 832 1111
23 BRIGHTON CONCORDE 2 01273 772 770
25 NORTHAMPTON ROADMENDERS 01604 604 222
26 LIVERPOOL UNIVERSITY* 0151 256 5555
27 LONDON [illegible]RDS BUSH EMPIRE * SOLD OUT
Tickets £11adv/£13adv London (subject to booking fee)
24 hr cc hotline: 0871 2200 260, online: www.gigsandtours.com
Debut album 'The Beginning Stages of ...' out now on 679 recordings
www.thepolyphonicspree.co.uk

aim

Full Live Band

october
wed 16 derby old institute 01332 381 770
thu 17 london scala [illegible]
fri 18 bristol anson rooms 0117 929 9008
in association with bloweyo
sat 19 edinburgh liquid rooms 0141 339 8383
sun 20 manchester ritz 0161 832 1111 / 0161 237 1181
Tickets £10adv. (subject to booking fee) 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
www.grandcentralrecords.co.uk www.aim-fanfarland.com
Album: Fanfarland out now on Grand Central. Single "Girl who Fell through the Net" feat Kate Rogers - out 21st October

SJM Concerts & Metropolis Music by arrangement with The Agency present

SPAN MILLIONAIRE

CO-HEADLINE SHOW PLUS GUESTS SIAMESE

Wednesday 30th October
LONDON 100 CLUB
Tickets £7.50adv. (subject to booking fee) 020 7403 3331, 020 7734 8932
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
SPAN 'On My Way Down' ltd 7" vinyl & CD single Out 28 Oct 02
MILLIONAIRE New single 'Champagne' out 25th Nov. on CD and 7" Album 'Outside the Simian Flock' available now

SJM Concerts present

Ocean Size

plus guests appliance (15th-19th) & PABLO (21st-1st) (except 31st)

October
15 Aberdeen Lava 01224 648 000
16 Doncaster Leopard 0871 2200 260
17 Peterborough Park 0871 2200 260
19 Manchester Roadhouse 0161 832 1111
20 Sheffield Barfly 0870 907 0999
21 Liverpool University 0151 256 5555
23 Cardiff Barfly 0870 907 0999
24 London Water Rats 020 7403 3331
25 Aldershot West End Centre 01252 330 040
26 Oxford Bullingdon Arms 0871 2200 260
28 Wolverhampton Little Civic 01902 552 121
30 Leicester Sumo 0871 2200 260
31 Northampton Soundhaus 01604 250 898
November
1 Bristol Louisiana 0117 929 9008
24hr cc hotline: 0871 2200 260
online: www.gigsandtours.com
'Relapse EP' - out Oct 21 (CD/10")
www.sizeofanocean.com
www.appliance-music.co.uk
www.pabloweb.com

SJM Concerts by arrangement with Primary Talent present

THIEVERY CORPORATION

WEDNESDAY 16TH OCTOBER
Manchester University
Tickets £12.50 adv. 0161 832 1111

THURSDAY 17TH OCTOBER
London Shepherds Bush Empire
Tickets £12.50 adv. 0870 771 2000, 020 7344 4040

(All tickets subject to booking fee)
24hr cc hotline: 08701 2200 260
or buy online www.gigsandtours.com

SJM Concerts presents

ELECTRIC SIX

FORMERLY KNOWN AS THE WILD BUNCH
PLUS THE BLACK MADONNAS (LOND ONLY) & [illegible] (MCR ONLY)

WED 23RD OCTOBER LONDON BARFLY
0870 907 0999, 020 7403 3331
THU 24TH OCTOBER MANCHESTER NIGHT & DAY
0161 832 1111, 0161 237 5554
Tickets £6adv. (Mcr), £7adv. (Lond) (subject to booking fee)
24hr cc hotline 0871 2200 260 or online www.gigsandtours.com
NME

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

Metropolis Music presents

AUTO

Auto festival,
Saturday 14 December 2002, Sheffield
Magna, Templeborough Steelworks, Rotherham

Bands, Four Tet, Pulp, Schneider TM, The Bees, Lemon Jelly, James Yorkston, Röyksopp, Jamie Lidell, The Kills, Baxter Dury, Erlend Øye, Zongamin, Capitol K & Leafcutter John; Disc jockeys, Tony Morley, Bjørn Torske, LFO aka Mark Bell, i Monster, Trevor Jackson, Chris Coco, Piano Magic, Optimo dj's, Eat Your Own Ears, Annie and Timo, John Peel, Asleep at the Wheel dj's, Aisthesis, Warp dj's, Simian Mobile Disco, Desperate Sound System; Film projections, Warp films, Jarvis Cocker, Quixote visuals, Norbert Schoerner

Tickets £30.00 adv. available from 24hr cc Hotline 0115 912 9000, Piccadilly Box Office 0161 832 1111, to personal callers at Magna, Sheffield City Hall, Record Collector and Jack's Records (Sheffield), Jumbo Records (Leeds), Rough Trade shops (London) and on-line at www.gigsandtours.com
Presented by Metropolis Music by arrangement with Helter Skelter

www.auto-festival.net

METROPOLIS MUSIC, SJM CONCERTS AND REGULAR MUSIC BY ARRANGEMENT WITH HELTER SKELTER PRESENT

Leaves plus guests

OCTOBER		
20	LIVERPOOL UNIVERSITY	0161 256 8556
21	YORK FIBBERS	01904 651250
22	EDINBURGH VENUE	0870 903 3444
23	MIDDLESBROUGH CORNERHOUSE	01642 253053
24	LEEDS ROCKET	0113 245 5570
26	SHEFFIELD BARFLY	0870 907 0899
27	MANCHESTER NIGHT & DAY CAFE	0161 832 1111
28	BRISTOL LOUISIANA	0870 44 44 400
29	LONDON SPITZ	

020 7287 0832 / 020 7734 8932 / 020 7344 4040 / 020 7403 3331 PLUS USUAL AGENTS
ALL TICKETS SUBJECT TO BOOKING FEE. BUY ONLINE: WWW.GIGSANDTOURS.COM

THE STUNNING ALBUM BREATHE IS OUT NOW ON B-UNIQUE/WARNER MUSIC
"THEY'RE EFFORTLESSLY EPIC, HEARTBREAKINGLY POIGNANT, ANTHEMIC AND YET INTIMATE" NME

PAPA ROACH
with special guests Murderdolls plus hells for heroes

November
Sat 02 GLASGOW SECC
Sun 03 MANCHESTER APOLLO
Mon 04 DUBLIN THE POINT
Wed 05 BIRMINGHAM ACADEMY
Thu 07 LONDON BRIXTON ACADEMY

WWW.PAPAROACH.COM The new album LOVEHATETRAGEDY out now!

Metropolis Music, SJM Concerts 101 Concerts and Kennedy Street Enterprises by arrangement with Helter Skelter present

The Electric Soft Parade
plus special guests ATHLETE (31Oct - 05 Nov) + PSYCHID THE TENDERFOOT Big Sur

	October		
Sunday	27	NEWCASTLE UNIVERSITY	
Monday	28	GLASGOW QMU	
Tuesday	29	MANCHESTER UNIVERSITY	0161 832 1111
Wednesday	30	SHEFFIELD LEADMILL	0845 300 4050
Thursday	31	WOLVERHAMPTON WULFRUN HALL Kerrang! NME	01902 552121
	November		
Saturday	02	PORTSMOUTH PYRAMIDS CENTRE	023 9235 8606 023 9286 3911
Sunday	03	NORWICH WATERFRONT	01603 508050
Monday	04	BRISTOL UNIVERSITY	0870 44 44 400
Tuesday	05	LONDON SHEPHERDS BUSH EMPIRE XFM NME 5.0	
Friday	08	OXFORD ZODIAC	01865 420 042
Saturday	09	BRIGHTON CONCORDE 2 - SOLD OUT	0870 9003444
Sunday	10	BRIGHTON CONCORDE 2	0870 9003444

£8.50 regional / £10.50 london. All Tickets subject to booking fee. Buy online: www.gigsandtours.com
The new single 'Same Way, Every Day (Biting The Soles Of My Feet)' out now taken from the debut album 'Holes In The Wall'
www.electricsoftparade.com www.dhrecords.co.uk

Exclusive live announcements and priority booking www.gigsandtours.com · wembleyTV.com - A New Live Music Experience

Ocean
The Tubes
The Five Star Freak Show 2002
Saturday 9th November
6pm · band on stage early · £15 adv

270 Mare St, Hackney E8 | Info Line: 020 8533 0111 | www.ocean.org.uk
Trains 10 mins from Liverpool St | 7 mins from Highbury & Islington | Buses 15 mins from Islington | 10 mins from Bethnal Green
Box Office: 020 7314 2800 ticketmaster
Tickets are available from: Ocean, Tower Records, Waterstones, Stargreen, Wayahead, Bentall's of Kingston. All tickets subject to booking fee.

ECHOBOY

ON TOUR WITH PURESSENCE
OCTOBER
16TH NORTHAMPTON SOUNDHAUS
17TH LEICESTER CHARLOTTE
18TH CARDIFF BARFLY
20TH OXFORD ZODIAC
21ST PORTSMOUTH WEDGWOOD ROOMS
22ND LONDON SCALA
24TH BRISTOL LOUISIANA
25TH BRIGHTON PAVILLION
27TH WOLVERHAMPTON LITTLE CIVIC
28TH STOCKTON GEORGIAN THEATRE
29TH GLASGOW KING TUT'S
NOVEMBER
1ST MANCHESTER MDH
PLUS OneLive
OCTOBER 30TH RADIO ONE LIVE NOTTINGHAM BOAT CLUB

ANNOUNCING NEW SOUNDS
FROM THE FORTHCOMING ALBUM GIRAFFE

THE CIRCUS OF HORRORS
"Bloody Marvellous!" ★★★★★
EDINBURGH FESTIVAL 2002
BRISTOL TEMPLE QUAY
TODAY until Sun 3 Nov
MORECAMBE Dome 6 Nov
GLASGOW Pavilion Theatre 7,8,9 Nov
NEWCASTLE Opera House 11,12,13 Nov
INFO: 07030 111 6661

THE BAR AT THE END OF THE WORLD
LP/CD 14/10/02
UK TOUR: OCTOBER
16TH CARDIFF BARFLY
17TH SHEFFIELD BARFLY
18TH LIVERPOOL BARFLY
19TH LEEDS ROCKET
21ST NORTHAMPTON SOUNDHAUS
22ND HULL ADELPHI
23RD GLASGOW BARFLY
24TH LONDON METRO*
25TH BRISTOL LOUISIANA*
26TH BATH MOLES
LH
LUPINE HOWL
WITH *
www.lupinehowl.com www.bevears.com

VENUE LONDON
2A CLIFTON RISE NEW CROSS LONDON SE14
ONE STOP FROM LONDON BRIDGE BR
0208 692 4077 www.venue.cjb.net

Fri 8 NOV - OASIS TRIBUTE SHOW | Fri 15 NOV - A TRIBUTE TO THE STONE ROSES | Fri 22 NOV - RED HOT CHILI BEANS
ADM £6 (£3 WITH THIS AD BEFORE 9.30PM)

STONELOVE
EVERY THURSDAY AT FOUNDATION NEWCASTLE
WARMUP: STEREO, THE QUAYSIDE, NEWCASTLE

THURSDAY OCT 17
BLAK TWANG FULL LIVE SHOW !
THURSDAY OCT 24
RODNEY P SKITZ/LONDON POSSE
FIRST RATE SCRATCH PERVERTS
THURSDAY OCT 31
SMOOVE ACID JAZZ
THURSDAY NOV 07
ARTHUR BAKER
THE INVENTOR OF ELECTRO
THURSDAY NOV 14
TIM BURGESS THE CHALATANS
ANDY SMITH PORTISHEAD

WWW.STONELOVE.COM

blow up
THE METRO CLUB
(OPP VIRGIN MEGASTORE)

THOMPSON	WANDERING STEP	
Thur 17 Oct	WHEN TRAMS WERE KINGS	Adm £5
RICKY SPONTANE	BLOODGROUP	
Fri 18 Oct	THE ELECTRIC SHOCKS	
GO GO GO AIRHEART	FUTUREHEADS	
Sat 19 Oct	FRAFF	Adm £6
DANKO JONES	+ GUESTS	
Tues 22 Oct		Adm £8
LUPINE HOWL	APPLIANCE	
Thur 24 Oct		Adm £7
THE LICKS		
Thur 31 Oct		Adm £5
GLUECIFER	THE BLACK MADONNAS	
Sat 2 Nov		Adm £7

ADVANCE TICKETS FROM STARGREEN 020 7734 8932
Metro is available for hire - email: metro@blowup.co.uk

Metropolis Music presents

Metropolis Music by arrangement with The Agency present

LUNA

PLUS GUESTS

Tuesday 29th October

LONDON DINGWALLS

Tickets £11.50 adv from: 020 7287 0932 CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040, Rough Trade shops (Neals Yd and Talbot Rd), Rhythm Records (Camden) Ticketmaster, Tower Records and selected Virgin stores throughout London and the SE. Tickets subject to booking fee Buy on-line: www.gigsandtours.com

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Metropolis Music, SJM Concerts and PCL by arrangement with The Agency present

Roddy Frame

plus guests MOUSE

NOVEMBER

FRI	01	**SHEFFIELD MEMORIAL HALL**	0114 278 9789
SAT	02	**LIVERPOOL STANLEY THEATRE**	0151 256 5555
SUN	03	**ABERDEEN LEMON TREE**	0870 0600100
TUE	05	**GLASGOW QMU**	0870 0600100
WED	06	**MANCHESTER UNIVERSITY**	0161 832 1111
FRI	08	**LONDON ULU**	020 7287 0932 / 020 7734 8932 / 020 7344 4040 / 020 7403 3331
SUN	10	**BRIGHTON PAVILION**	01273 325440
MON	11	**NOTTINGHAM SOCIAL**	0115 912 9000

All tickets subject to booking fee. Buy online: www.gigsandtours.com

One man, one voice, one hell of a record! **MOJO**
A songwriter's masterclass. Surf is Frame's most complete album in 20 years. **NME**
The Boy Wonder matures. He's made his finest record. Surf already sounds like a classic **THE SCOTSMAN**

THE ALBUM 'SURF' AVAILABLE ON REDEMPTION RECORDS

THE X MAN IS BACK

METROPOLIS MUSIC, SJM CONCERTS AND CPL BY ARRANGEMENT WITH HELTER SKELTER PRESENT

XZIBIT

PLUS GUESTS

THURSDAY 06 NOVEMBER
MANCHESTER ACADEMY
Tickets £14.00 adv. from: 0161 832 1111

FRIDAY 08 NOVEMBER
GLASGOW GARAGE
Tickets £14.00 adv. from: 0870 220 1116

SATURDAY 09 NOVEMBER
LONDON FORUM
Tickets £15.00 adv. from: 020 7344 4040. CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932. Way Ahead: 020 7403 3331
All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

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Metropolis Music by arrangement with CNL presents

GIRLS AGAINST BOYS

PLUS **ENON** & SWEARING AT MOTORISTS

NOVEMBER

07	**LONDON SCALA**	020 7287 0932 / 020 7734 8932
08	**NOTTINGHAM BOAT CLUB**	0115 941 9000
09	**GLASGOW KING TUTS**	0141 332 4400 / 0141 339 8383
10	**LEEDS COCKPIT**	0113 245 5570

All tickets subject to booking fee. Buy online www.gigsandtours.com
www.coldwarsteve.co.uk www.gr8.com www.jaketree.com

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

hoggboy

Plus guests Nu

Wednesday 16 October
WOLVERHAMPTON LITTLE CIVIC
01902 552 121

Thursday 17 October
GLASGOW KING TUT'S
0870 169 0100

Saturday 19 October
BRISTOL LOUISIANA
0115 902 9000

Sunday 20 October
BIRMINGHAM THE JUG OF ALE
0121 449 1082

Monday 21 October
SOUTHAMPTON JOINERS CLUB
023 8022 5612

Tuesday 22 October
CARDIFF BARFLY
0870 907 0999

Wednesday 23 October
LONDON GARAGE
020 7287, 020 7734 8932, 020 7403 3331

Tickets to all shows: £6.00 adv. (London £7.00)
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
New single "Upside Down" out Now
Debut album "or 07" out 7th Oct
www.hoggboy.com

ROUGH TRADE SHOPS ROCK N ROLL TOUR PRESENTS

THE JON SPENCER BLUES EXPLOSION

PLUS GUESTS **THE BEATINGS** (27TH–29TH ONLY)

OCTOBER

FRI	25	**LONDON MARQUEE**	020 7287 0932 SPECIAL ROUGH TRADE SHOPS ROCK N ROLL LAUNCH LIMITED TICKETS AVAILABLE
SAT	26	**SHEFFIELD LEADMILL**	0845 300 4050
SUN	27	**EDINBURGH LIQUID ROOMS**	08700 600 100
MON	28	**LIVERPOOL UNIVERSITY**	0151 256 5555
TUE	29	**BIRMINGHAM ACADEMY**	0870 771 2000

TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM

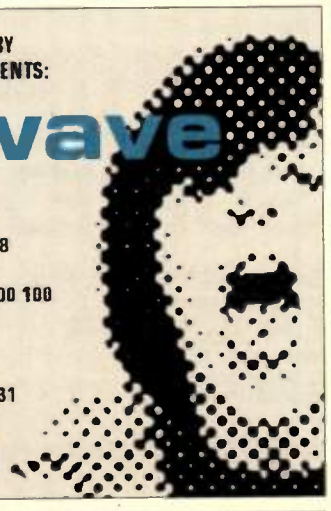
THE ROUGH TRADE ROCK N ROLL COMPILATION IS RELEASED ON DOUBLE CD ON 21ST OCT
THE NEW SINGLE "SHAKIN ROCK N ROLL TONIGHT" IS RELEASED ON 28TH OCTOBER
TAKEN FROM THE ALBUM "PLASTIC FANG" OUT NOW. WWW.BLUESEXPLOSION.NET

WWW.MUTE.COM

PRESENTED BY METROPOLIS MUSIC, SJM CONCERTS AND PCL BY ARRANGEMENT WITH CNL

METROPOLIS MUSIC AND PCL BY ARRANGEMENT WITH ITB PRESENTS:

longwave



OCTOBER

24 NORTHAMPTON
SOUTHBANK / £5 / 01604 250898

25 EDINBURGH
LA BELLE ANGELE / £6 / 08700 600 100

26 LEEDS
COCKPIT / £5 / 01132 455570

28 LONDON
WATER RATS / £7 / 0207 403 3331

WWW.GIGSANDTOURS.COM

WWW.LONGWAVETHEBAND.COM

Metropolis Music, Clear Channel Entertainment, and CPL by arrangement with Helter Skelter Presents

SOIL

+ special guests
paradiselost (London only)
[SKINLAB]
SUGARCOMA

OCTOBER

Thu	17	MANCHESTER Academy	0161 832 1111
Sat	19	BRISTOL Academy	0870 771 2000
Sun	20	EDINBURGH Liquid Rooms	0141 287 5511
Mon	21	NEWCASTLE University	0191 233 0444
Wed	23	PORTSMOUTH Pyramid Centre	023 9235 8608
Thu	24	LONDON Astoria	020 7287 0932, 020 7734 8932, 020 7403 3331

Tickets to all shows: £10.00 adv. (London: £12.00 adv.)
All tickets subject to booking fee. Buy online: www.gigsandtours.com
New single Halo released 14th October Taken from the album Scars out now.
Paradise Lost new album Symbol of Life out now on GUN/BMG
www.soilmusic.com

HAMMER

Brendan Benson

METROPOLIS MUSIC AND DF CONCERTS BY ARRANGEMENT WITH HELTER SKELTER PRESENT

PLUS GUESTS medium 21

OCTOBER

WEDS 16	**SOUTHEND** Chinnerys	01702 460 440
THUR 17	**LONDON** 100 Club	020 7287 0932, 020 7734 8932 plus usual agents
SAT 19	**MIDDLESBROUGH** Empire	01642 247755
SUN 20	**WOLVERHAMPTON** Little Civic	01902 552121
MON 21	**MANCHESTER** Roadhouse	0161 832 1111
TUES 22	**LEICESTER** Princess Charlotte	0116 255 3956
THUR 24	**ABERDEEN** Lemon Tree	01224 642 230
FRI 25	**DUNDEE** Reading Rooms	01382 228496
SAT 26	**GLASGOW** Barfly	0870 1690100
MON 28	**NORTHAMPTON** Soundhaus	01604 250898
TUES 29	**YORK** Fibbers	01904 651250
WEDS 30	**CARDIFF** Barfly	0870 907 0999

New single 'Good To Me' out 21st October
The album 'Lapalco' out 28th October www.brendan-benson.com
Medium 21: Acting Like A Mirror EP out 4/11/02 on Temptation Records - www.medium21.co.uk

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Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

ALABAMA 3

plus special guests

NOVEMBER

01	BRISTOL Anson Rooms	0870 44 44 400
02	OXFORD Zodiac	01865 420 042
03	BRIGHTON Concorde	01273 772770
04	PORTSMOUTH Wedgwood Rooms	02392 863 911
05	SOUTHAMPTON Brook	0115 912 9000
07	NORWICH Waterfront	01603 508050
08	YORK Fibbers	01904 651250
09	MIDDLESBROUGH Empire	01642 247755
10	LEICESTER Charlotte	0116 255 3956
11	CAMBRIDGE Junction	01223 511511
12	BIRMINGHAM Academy 2	0870 771 2000
13	STOKE Sugarmill	0115 912 9000
15	LEEDS Cockpit	0113 244 1573
16	SHEFFIELD Leadmill	0845 300 4050
18	MACCLESFIELD Cuban Knights	01625 669944
19	MANCHESTER University	0161 832 1111
20	LIVERPOOL Stanley Theatre	0151 256 5555
27	EDINBURGH Liquid Room	0870 1690100
28	GLASGOW QMU	0870 1690100
29	ABERDEEN Lemon Tree	01224 642 230

DECEMBER

01	LONDON Astoria	020 7287 0932, 020 7734 8932, 020 7344 4040, 020 7403 3331 plus usual agents

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FRIDAY 29 NOVEMBER
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WEDNESDAY 04 DECEMBER
GLASGOW QMU
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THURSDAY 05 DECEMBER
MANCHESTER UNIVERSITY
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08 BELFAST QUEENS UNIVERSITY
11 MANCHESTER NIGHT & DAY
12 LONDON DINGWALLS SOLD OUT

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mean fiddler presents

MEAN FIDDLER IN ASSSOCIATION WITH HELTER SKELTER PRESENT
The BEATINGS
PLUS SPECIAL GUESTS KINESIS & THE BLACK MADONNAS (LONDON ONLY)
OCTOBER
15 SOUTHAMPTON JOINERS 023 8022 5612
16 BRIGHTON FREEBUTT 01273 603 974
18 LONDON GARAGE 020 7344 0044
20 LEICESTER CHARLOTTE 0116 255 3956
21 SHEFFIELD BARFLY 0114 220 3619
22 COLCHESTER ARTS CENTRE 01206 500 900
Ticket prices vary - check venue for details Single Bad Feeling released 14th Oct on Fantastic Plastic CD/7"
www.thebeatings.co.uk

JAZZ CAFE PRESENTS
US hip-hop duo perform tracks from their acclaimed album 'Blazing Arrow'
BLACKALICIOUS
+ DJ Richy Pitch (7 Heads/Scratch) +DEE-J A'LA-FU
'Powerfully optimistic, stunningly melodic, intensely lyrical and life affirming' The Source Magazine
Thursday 24 October
JAZZ CAFE
5 Parkway, Camden, London NW1
Doors Open 7pm
24-hour credit card hotline: 020 7344 0044 (subject to booking fee)
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Mean Fiddler, SJM, Clear Channel, Regular and Rock City Present
THE FLAMING LIPS
Plus Special Guests
January 2003
Wednesday 15 GLASGOW Barrowlands 0141 339 8383
Thursday 16 MANCHESTER Academy 0161 832 1111
Friday 17 BIRMINGHAM Academy 0870 771 2000
Saturday 18 BRISTOL Academy 0870 771 2000
Monday 20 NOTTINGHAM Rock City 0115 941 2544
Tuesday 21 LONDON Forum 020 7344 0044
Tickets £15adv except London £18adv (subject to booking fee)
www.meanfiddler.com / www.gigsandtours.com
Current Album: Yoshimi Battles The Pink Robots available in stores now

Mean Fiddler presents
CARDIACS
plus guests: OCEANSIZE
Friday 15 November
London Astoria
157 CHARING CROSS RD, WC2. DOORS 7PM
Tickets £12adv from C/C: 020 7344 0044 (24hrs)
or book online @ www.meanfiddler.com
plus usual agents (subject to booking fee). Info Line: 020 8963 0940.

MEAN FIDDLER IN ASSOCIATION WITH THE AGENCY PRESENT
BRITISH SEA POWER
OCTOBER
15 OXFORD ZODIAC 01865 420 042
20 COLCHESTER ARTS CENTRE 01206 500 900
21 CARDIFF BARFLY 0870 907 0999
22 MANCHESTER NIGHT AND DAY 0161 832 1111
23 GLASGOW KING TUT'S 0141 221 5279
25 LEICESTER INT. ARTS CENTRE 0116 255 4854
26 BRIGHTON PAVILION 01273 709 709
28 SOUTHAMPTON JOINERS 023 8022 5612
29 LONDON 93 FEET EAST 020 7344 0044
30 BRISTOL LOUISIANA 0117 929 9808
31 SHEFFIELD BARFLY 0114 220 3618
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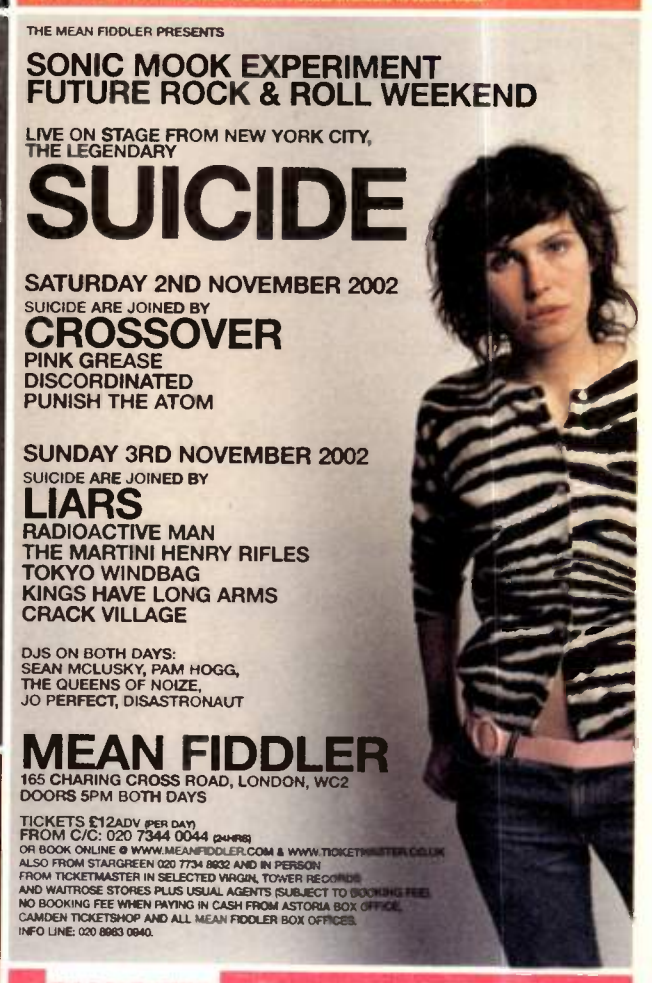
OCTOBER
20 BRIGHTON CORN EXCHANGE + BUFF MEDWAYS 01273 709 709
21 EXETER UNIVERSITY LEMON GROVE* + ONCE OVER TWICE 01392 425 309
22 BIRMINGHAM SANCTUARY + RETISONIC + GOGOGO AIRHEART 0115 912 9000 / 0121 246 1010
23 NOTTINGHAM ROCK CITY + WOLVES (OF GREECE) + TWINKIE 0115 958 8484
29 GLASGOW BARROWLANDS + ESKA + SENATOR 0141 339 8383
30 MANCHESTER UNIVERSITY + ELECTRELANE + GERTRUDE 0161 832 1111
31 LEEDS METROPOLITAN UNIVERSITY + THE UNIT AMA 0113 245 5570
NOVEMBER
01 BRISTOL ACADEMY + KIDS NEAR WATER 0870 771 2000
02/03 LONDON THE FORUM + ROCKSPACE / + Q & NOT U + ERASE ERATA 020 7344 0044
EXTRA DATE DUE TO OVERWHELMING DEMAND
04 LONDON THE FORUM 020 7344 0044
Tickets £7.50/£8 London (subject to booking fee)
National Credit Card Hotline: 0871 2200 260 (24hrs)
www.meanfiddler.com www.gigsandtours.com www.wayahead.com
All shows are open to people of 14 years & over (except *all ages admitted)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PUNISH THE ATOM
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SUICIDE ARE JOINED BY
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TOKYO WINDBAG
KINGS HAVE LONG ARMS
CRACK VILLAGE
DJS ON BOTH DAYS:
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THE QUEENS OF NOIZE,
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THU 7TH NOV £6.50ADV
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SAT 9TH NOV £7ADV
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MEAN FIDDLER PRESENTS
The SOFT BOYS
PLUS SPECIAL 'COUNTRY' GUESTS
THURSDAY 17TH OCTOBER
mean fiddler
165 CHARING CROSS ROAD, WC2. DOORS 7PM.
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or book online at www.meanfiddler.com & www.ticketmaster.co.uk
Also from Stargreen 020 7734 8932 & plus usual agents (subject to booking fee). No booking fee when paying in cash from Astoria box office, Camden Ticketshop, and all other Mean Fiddler box offices. Info Line: 020 8963 0940.

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GIG GUIDE

From Wednesday October 16 to Tuesday October 22

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 16

ABERDEEN Lemon Tree 01224 642230 **Miss Black America**
ARBROATH Viewfield Hotel 01241 872446 **No Direction/Screamin' Stukas**
BIRMINGHAM Academy 0121 262 3000 **Keshoon**
BRIGHTON Concorde 2 01273 207241 **Vex Red/Biffy Clyro/Reuben**
BRIGHTON Freebutt 01273 603974 **The Beatings/Kincaids**
BRIGHTON Pressure Point 01273 702333 **The Jeevas**
BRISTOL Academy 0870 771 2000 **Death In Vegas/Electrelane**
BRISTOL Cube Cinema 0117 907 4190 **Marcof**
BRISTOL Fleece & Firkin 0117 945 0996 **Bowling For Soup/Jesse James/Farse**
BRISTOL Thekla 0117 929 3301 **Venetian Snares/Fanny**
CARDIFF Barfly 029 2066 7658 **Lupine Howl**
CRAWLEY Leisure Centre 01293 553636 **Toploader/Alex Lloyd**
DARLINGTON Tap & Spile 01325 381679 **Lightyear/Captain Everything**
DERBY Old Institute 01332 381770 **Aim**
DONCASTER Leopard 01302 363054 **Oceansize/Appliance**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Soft Cell/Sio-Mo**
DUBLIN Spirit 00 3531 877 9999 **Simon Fowler**
DUDLEY JB's 01384 253597 **Loaded**
EXETER University, Lemon Grove 01392 263519 **Kiliswitch Engage/Five Pointe O**
GLASGOW Braehead Arena 0141 561 0161 **Paul Weller**
HANLEY Sugarmill 01782 214991 **4Ft Fingers/Whitmore/Gash/Mixtwitch**
HULL Adelphi 01482 348216 **Martin Grech/Mew**
INVERNESS Smithton Hall 0115 912 9000 **Violent Delight**
LEEDS New Roscoe 0113 246 0778 **Stewbeos/Dolly Varden**
LIVERPOOL Barfly @ Masque 0151 707 6171 **Kid Galahad**
LONDON Camden Dingwalls NW1 020 7267 1577 **Cousteau/Obi**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Bullet Train**
LONDON Camden Verge NW5 020 7485 2781 **Rotisonic/Dead Inside**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **The Kinetic/The Realistics/The End Of Music**
LONDON Highbury Corner Garage N5 020 7607 1818 **Herbie/Canteen/The Faculty**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Switch/Sugarman/Justin Anthony**
LONDON Islington Marquee N1 020 7494 1449 **Mushroomhead/Ellis/Murder One**
LONDON Islington Union Chapel N1 020 7226 1686 **Nickel Creek**
LONDON King's Cross Scala N1 020 7833 2022 **Interpol/Simian**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Hot Puppies/Silverman/Templeton Peck**
LONDON Notting Hill Arts Club W11 020 7460 4459 **The Electric Shocks/Dirty Sanchez**
LONDON Shepherds Bush Empire W12 0870 771 2000 **Beth Gibbons**
LONDON Tottenham Court Road Metro Club W1 020 7437 0964 **MASS/Normal/Drop Out Kids**
MANCHESTER Roadhouse 0161 228 1789 **Leafeater**
MANCHESTER University, Union 0161 275 2930 **Thievery Corporation**
NEWCASTLE Trillians 0191 232 1619 **Tuff/Shameless**
NEWCASTLE University Of Northumbria 0191 232 6002 **Supergrass/The Libertines/Rocket Science**
NEWCASTLE UNDER LYME Rigger 01782 616602 **Audiogasm**
NEWPORT TJ's 01633 216608 **Pornorphans/Throat/Bardot/Flict**
NORTHAMPTON Soundhaus 01604 250898 **Puressence/Echoboy**
NORWICH UEA 01603 505401 **Beth Orton/Ed Harcourt**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Capdown/Vanilla Pod/Antimaniax**
SHEFFIELD Barfly 0114 278 7804 **The Buffseeds/Tara**
SHEFFIELD Deep End 0114 279 9922 **209**
SHEFFIELD Grapes 0114 249 0909 **Soon The Darkness/Wheels**
SHEFFIELD Hallam University 0114 225 4143 **Elvise**
SHEFFIELD Pheasant 0114 246 7031 **Josh Rouse/Hayden**
SOUTHAMPTON Joiners 023 8022 5612 **My Deaf Audio**
SOUTHEND Chinnery's 01702 460440 **Brendan Benson/Medium 21**
STOURBRIDGE Rock Café 2000 01384 390918 **Martini Henry Rifles/Terrashima/C64/Some Product**
WINCHESTER Railway Inn 01962 867795 **The Soft Boys**
WOLVERHAMPTON Little Civic 01902 552121 **Hoggboy/Nu**
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Soil/Skinlab/Sugarcoma**

THURSDAY 17

BATH Moles 01225 404445 **Martini Henry Rifles/Terrashima/C64/Some Product**
BIRMINGHAM Academy 0121 262 3000 **DJ Shadow**
BRIGHTON Concorde 2 01273 207241 **Death In Vegas/Electrelane**
BRISTOL Bonaventure 0117 929 9008 **Josh Rouse/Hayden**
BRISTOL Fleece & Firkin 0117 945 0996 **Throat/Bardot/Flict/Pornorphans**
BRISTOL Louisiana 0117 926 5978 **Interpol/Simian**
BURY ST EDMUNDS Priors 01284 748941 **Antihero**
CARDIFF Barfly 029 2066 7658 **The Kennedy Soundtrack**
CARDIFF Bute Park 0115 912 9000 **Alabama 3**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Marcof**
CHELMSFORD Army & Navy 01245 354155 **Goldrush/Longview**
DUMFRIES Armstrongs 01387 253553 **No Direction/Screamin' Stukas**
DUNDEE Westport Bar 01382 200993 **Miss Black America**
EXETER Thistle Hotel 0870 333 9133 **Capdown/Vanilla Pod/Antimaniax**
GLASGOW Arches 0141 221 4001 **The Herbaliser**
GLASGOW Barfly 0870 907 0999 **The Buffseeds**
GLASGOW Barrowlands 0141 552 4601 **Supergrass/The Libertines/Rocket Science**
GLASGOW Cottiers Theatre 0141 334 9214 **Kathryn Williams**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Hoggboy/Nu/Fred**
LEEDS Joseph's Well 0113 203 1861 **4Ft Fingers/Whitmore/Gash/Mixtwitch**
LEEDS Royal Park 0113 275 7494 **Soon The Darkness/Wheels**
LEICESTER Charlotte 0116 255 3956 **Puressence/Echoboy**
LIMERICK Dolans Warehouse 00 35361 314483 **Simon Fowler**
LONDON Aldgate Metropolitan University SU E1 020 7320 1000 **209**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Disraeli/Torquemada**
LONDON Camden Dingwalls NW1 020 7267 1577 **Ian McNabb**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Kush**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Playmaker**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **The Soft Boys**
LONDON Highbury Corner Garage N5 020 7607 1818 **Jet/Rickshaw**
LONDON Islington Marquee N1 020 7494 1449 **Taxi/The Jeeps/Bullet Galloway**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Graham & The Galligaskins/Empty Vessels/Voices**
LONDON King's Cross Scala N1 020 7833 2022 **Aim/Mark Rae**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Luxer/Madam/Friday**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Charles Atlas/Yellow 6/Longstone**
LONDON Oxford Street 100 Club W1 020 7636 0933 **Brendan Benson/Medium 21**
LONDON Shepherds Bush Empire W12 0870 771 2000 **Thievery Corporation**
LONDON Shoreditch On The Rocks E2 020 7278 1074 **The Realistics/Jackie O**
LONDON Tottenham Court Road Metro Club W1 020 7437 0964 **Thomson/The Wandering Step**
MANCHESTER Academy 0161 275 2930 **Soil/Skinlab/Sugarcoma**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Fi-Lo Radio/When Animals Attack/Virtuoso**
MANCHESTER University, Hop And Grape 0161 275 2930 **Tuff**
MILTON KEYNES Woughton Centre, Pitz 01908 660392 **Retisonic/Oddmanout**
NEWCASTLE Trillians 0191 232 1619 **Mostly Autumn**
NEWPORT Centre 01633 662666 **Motörhead/Anthrax/Hawkwind**
NEWPORT TJ's 01633 216608 **Loaded**
NORTHAMPTON Roadmender Centre 01604 604222 **Banco De Gaia**
NORWICH Waterfront 01603 632717 **People Under The Stairs**
NOTTINGHAM Junktion 7 0115 970 4662 **Sick On The Bus**
NOTTINGHAM Old Angel 0115 950 2303 **My Deaf Audio**
NOTTINGHAM Rock City 0115 941 2544 **Keshoon**
OXFORD Brookes University 01865 484750 **Martin Grech/Mew**
OXFORD Zodiac 01865 420042 **Bowling For Soup/Jesse James/Farse**
PETERSBOROUGH Park 01733 310383 **Oceansize/Appliance**
PLYMOUTH Pavilions 01752 229922 **Coldplay/Idlewild**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Vex Red/Biffy Clyro/Reuben**
RUGBY O'Hagans 01788 546842 **Lightyear/Captain Everything**
SHEFFIELD Barfly 0114 278 7804 **Lupine Howl/Thunder Monkey**
SHEFFIELD Memorial Hall 0114 278 9789 **Nickel Creek**
SOUTHAMPTON University 023 8057 8417 **Mohair**
TUNBRIDGE WELLS Forum 01892 530411 **Chumbawamba**
WOLVERHAMPTON Wulfrun Hall 01902 552121 **The Coral**
WORCESTER Marr's Bar 01905 613336 **Dawn Parade**

FRIDAY 18

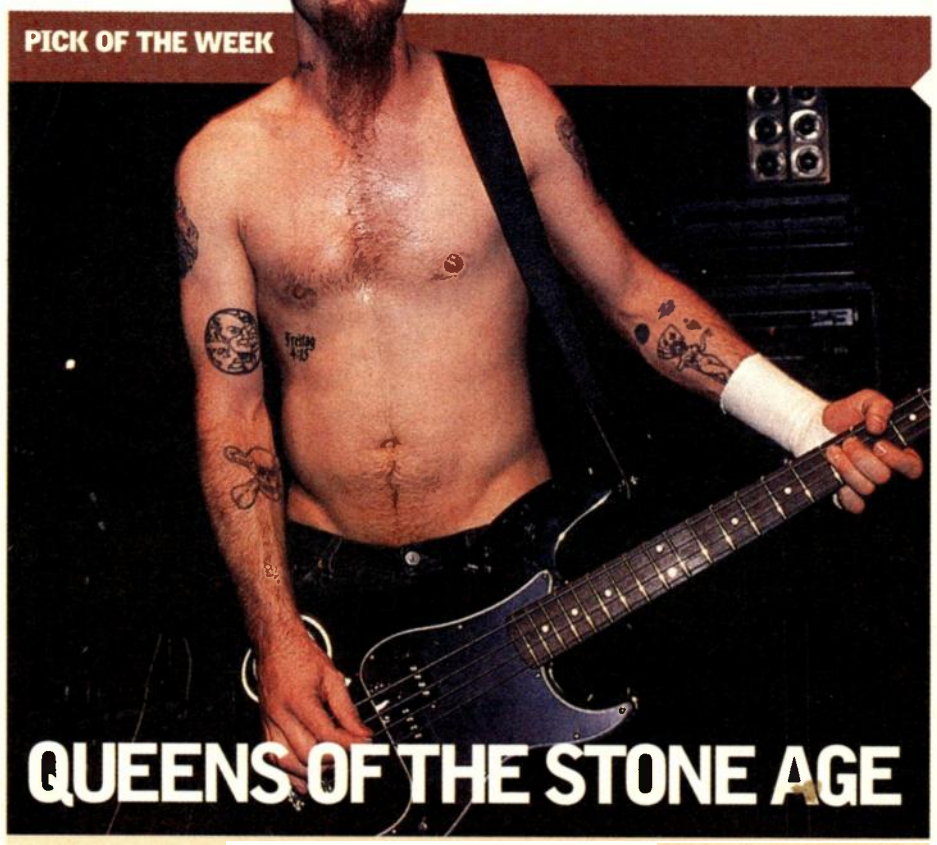
ABERDEEN Lava 01224 648000 **Kid Galahad**
ABERDEEN Lemon Tree 01224 642230 **Kathryn Williams**
BIRMINGHAM Academy 2 0121 262 3000 **The Jeevas**
BIRMINGHAM Glee Club 0870 241 5093 **Josh Rouse/Hayden**
BRADFORD Rio 01274 735549 **Kiliswitch Engage/Five Pointe O/36 Crazyfists**
BRIGHTON Concorde 2 01273 207241 **Martin Grech/Mew/Jack Hayter**
BRIGHTON Palmer's Bar 01273 325955 **Gogogo Airheart**
BRISTOL Anson Rooms 0117 954 5810 **Aim/Mark Rae**
CARDIFF Barfly 029 2066 7658 **Puressence/Echoboy**
CHELMSFORD Army & Navy 01245 354155 **Chumbawamba**
CORK Half Moon Theatre 00 35321 270022 **Simon Fowler**
COVENTRY Colosseum 024 7655 4473 **Licensed To Destroy/Garlic**
DUBLIN Vicar Street 00 3531 609 7788 **Dream Theater**
DUNDEE Westport Bar 01382 200993 **No Direction/Screamin' Stukas**
EDINBURGH Queen's Hall 0131 668 2019 **The Polyphonic Spree/Athlete**
GLASGOW Barrowlands 0141 552 4601 **JJ72/Melaton**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Grim Northern Social/Kincaids**
HIGH WYCOMBE White Horse 01494 527672 **Skinlab/Labrat/Freebase**
HULL University 01482 466264 **Elvise**
LEEDS University 0113 244 4600 **Supergrass/The Libertines/Rocket Science**
LEICESTER Sumo 07855 473561 **Miss Black America**
LIVERPOOL Barfly @ Masque 0151 707 6171 **Lupine Howl**
LIVERPOOL Cavern Club 0151 236 1964 **209**
LIVERPOOL University 0151 256 5555 **The Coral**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **808 State**
LONDON Aldgate East Spitz E1 020 7392 9032 **His Name Is Alive/The Golden Virgins/Horsebox**
LONDON Brixton Academy SW9 0870 771 2000 **DJ Shadow**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Giant/Four Day Hombre/Fin**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Freefall**
LONDON Camden Underworld NW1 020 7482 1932 **Fishbone/Sons Fariq/Adequate 7**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Vex Red/Biffy Clyro/Reuben**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Homelife**
LONDON Highbury Corner Garage N5 020 7607 1818 **The Beatings/Kincaids/Black Madonnas**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Serious Drinking**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **The Lockdown Project/Headcount/Rev Counter/Jet**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **The Perfect/Dolls House/Geeky**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Cooper Brown/The Realistics/Fiction**
LONDON Shepherds Bush Empire W12 0870 771 2000 **Joe**
LONDON Tottenham Court Road Metro Club W1 020 7437 0964 **Ricky Spontane/The Electric Shocks/The Blood Group**
LONDON Tufnell Park Boston Arms N19 020 7272 8153 **The Buff Medways**
MANCHESTER Retro Bar 0161 274 4892 **Retisonic**
MANCHESTER Roadhouse 0161 228 1789 **Interpol/Simian**
MANCHESTER University, MDH 0161 275 2930 **The Herbaliser**
MILTON KEYNES Sanctuary 01908 234466 **Toploader/Alex Lloyd**
MILTON KEYNES Stables 01908 280800 **Ian McNabb**
MILTON KEYNES Woughton Centre, Pitz 01908 660392 **4Ft Fingers/Whitmore/Gash/Mixtwitch**
NEWCASTLE Telewest Arena 0870 707 8000 **Paul Weller**
NORTHAMPTON Soundhaus 01604 250898 **Goldrush/Longview**
PETERBOROUGH Met Lounge 01733 566100 **Obi/Fab Jansen**
PLYMOUTH Tramps 01752 224441 **Capdown/Vanilla Pod/Antimaniax**
PORT TALBOT Afan Lido Leisure Centre 01639 871444 **Coldplay/Idlewild**
REDDITCH Venue 01527 61536 **Fallen To/Lilsumo/Surplus**
RUGELEY Red Rose Theatre 01889 576281 **Number One Son**
SHEFFIELD Boardwalk 0114 279 9090 **Mostly Autumn**
SHEFFIELD Corporation 0114 276 0262 **Lightyear/Captain Everything**
SOUTHAMPTON Guildhall 023 8063 2601 **Beth Orton/Ed Harcourt**
SWANSEA Escape Club 01792 652854 **Pornorphans/Throat/Bardot/Flict**
WOLVERHAMPTON Little Civic 01902 552121 **The Kennedy Soundtrack**
WORCESTER Apple Tree 01905 613132 **Soon The Darkness/Wheels**
YEOVIL Snooker Club 01935 421099 **My Deaf Audio**

SATURDAY 19

BIRMINGHAM Academy 2 0121 262 3000 **Kiliswitch Engage/Five Pointe O**
BIRMINGHAM NEC 0121 780 4133 **Paul Weller**
BOURNEMOUTH Gander 01202 290294 **Pronghorn**
BRIGHTON Freebutt 01273 603974 **Interpol/Simian**
BRISTOL Academy 0870 771 2000 **Soil/Skinlab/Sugarcoma**
BRISTOL Louisiana 0117 926 5978 **Hoggboy/Nu**
CAMBRIDGE Boat Race 01223 508533 **Pornorphans/Throat/Bardot/Flict**
CAMBRIDGE Corn Exchange 01223 357851 **Beth Orton/Ed Harcourt**
CARDIFF Barfly 029 2066 7658 **Manchild/The Loves**
CARDIFF University 029 2023 0130 **Queens Of The Stone Age/Millionaire (*NME* 5.0 Show)**
COVENTRY Colosseum 024 7655 4473 **Martini Henry Rifles/Terrashima/C64/Some Product**
DUNDEE Westport Bar 01382 200993 **Kid Galahad**
EDINBURGH La Belle Angele 0131 225 7536 **Kathryn Williams**
EDINBURGH Liquid Rooms 0131 225 2564 **Aim**
GLASGOW Barfly 0870 907 0999 **Stapleton/Retisonic**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Stewbeos/Dolly Varden**
GLASGOW Old Fruitmarket 0141 287 5511 **Nickel Creek**
GUILDFORD Surrey University 01483 300800 **Elvise**
HARLOW Square 01279 305000 **Lightyear/Captain Everything**
HULL Adelphi 01482 348216 **Licensed To Destroy**
HULL Moriarty's 01482 228436 **Antihero**
LEEDS Cockpit 0113 244 3446 **209**
LEEDS Rocket 0113 244 3446 **Lupine Howl**
LEEDS Wardrobe 0113 230 2113 **The Herbaliser**
LIVERPOOL Picket 0151 708 5318 **Brothers With Different Mothers**
LIVERPOOL Stanley Theatre 0151 709 9108 **The Jeevas**
LONDON Brixton Academy SW9 0870 771 2000 **DJ Shadow**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **50 Hz/Vincent Fiasco/Switch**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Kiss The Frog/Dirt Track Scrambler**
LONDON Camden Underworld NW1 020 7482 1932 **Loaded/Miss Black America/Little Hell**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Who Will Miss Mary?**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Capdown/Vanilla Pod/Antimaniax/Twofold**
LONDON Hackney Ocean E8 020 7314 2800 **Death In Vegas/Electrelane**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Federal Pig/Cars As Weapons**
LONDON King's Cross Camden Centre N1 020 7263 6452 **Chumbawamba**
LONDON Shepherds Bush Empire W12 0870 771 2000 **The Whitlams/Arnold**
LONDON Shoreditch On The Rocks E2 020 7278 1074 **Lomax**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Sparks**
LONDON Tottenham Court Road Metro Club W1 020 7437 0964 **Gogogo Airheart/Futureheads/Traff**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Quickspace/Movietone/Wigwam/Saloon**
LONDON Wembley Arena 0870 739 0739 **Motörhead/Anthrax/Hawkwind**
MAIDSTONE Union Bar 01622 753041 **Dawn Parade**
MANCHESTER Academy 0161 275 2930 **JJ72/Melaton**
MANCHESTER Band On The Wall 0161 832 6625 **Banco De Gaia**
MANCHESTER Night And Day Café 0161 236 1822 **Audiogasm**
MANCHESTER Roadhouse 0161 228 1789 **Oceansize/Appliance**
MIDDLESBROUGH Empire 01642 253553 **Brendan Benson/Medium 21**
NEWPORT Centre 01633 662666 **Toploader**
NOTTINGHAM Rock City 0115 941 2544 **Bowling For Soup/Jesse James/Uncle Brian**
NOTTINGHAM Social 0115 950 5078 **Electric 6**
OXFORD Zodiac 01865 420042 **Goldrush/Fonda 500/Black Nielson**
RUGELEY Red Rose Theatre 01889 576281 **4Ft Fingers**
SHEFFIELD Barfly 0114 278 7804 **The Kennedy Soundtrack/Afference**
SHEFFIELD Leadmill 0114 221 2828 **The Polyphonic Spree/Athlete**
SHEFFIELD Ski Village 0114 276 9459 **Blackalicious**
SHEFFIELD University 0114 222 8777 **Keshoon**
SOUTHAMPTON Joiners 023 8022 5612 **Martin Grech/Mew**
WOLVERHAMPTON Little Civic 01902 552121 **Mohair**
WORCESTER Crown 01905 612127 **My Deaf Audio**

CONTINUES PAGE 55

PICK OF THE WEEK



QUEENS OF THE STONE AGE

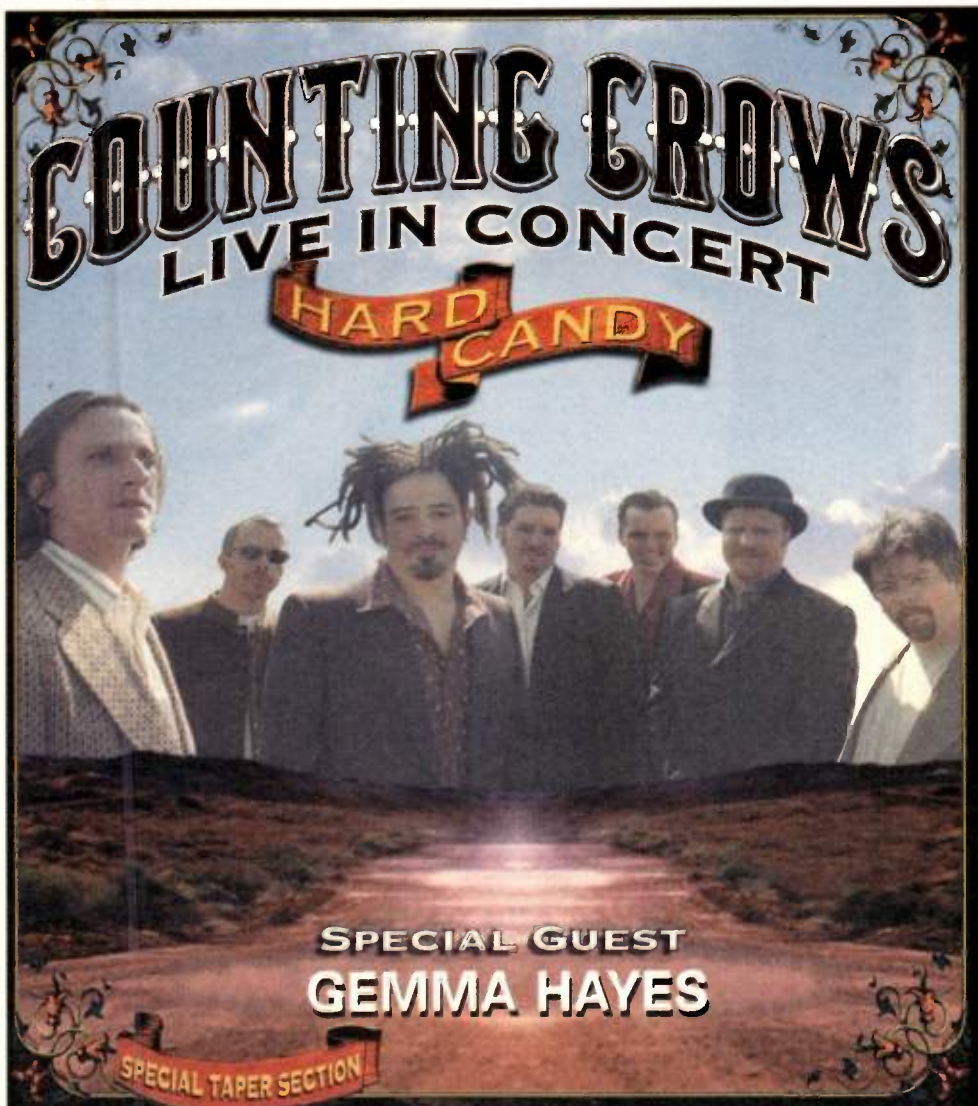
Fresh from an all-conquering American tour, Queens Of The Stone Age are back to turn our world upside down. The first date in Cardiff is an *NME* 5.0 Show and what better way to celebrate our 50th anniversary than with one of the most important rock bands on the planet? Their recent album, 'Songs For The Deaf', is a melodic, hypnotic, psychedelic punk masterpiece and the first single from it, 'No One Knows', hits these shores on November 4. For the true spirit of rock'n'roll head to Cardiff University *NME* 5.0 Show (October 19), Glasgow Barrowlands (20) and Dublin Ambassador Theatre (21).

NEW BAND OF THE WEEK

CAPDOWN
Saturday 19

The hardest-working band in Britain, Capdown have played somewhere in the region of, ooh, ten hundred million gigs in the last two years. It's paid off for the Milton Keynes quartet, as they now bring their good-time ska-punk stylings to London's Mean Fiddler. Mean Fiddler, 165 Charing Cross Road, London WC2 (020 7434 0403), doors 6.30pm, £8 in advance, £9 on the door.

PHOTOGRAPHY: AWAIS



JANUARY 2002

DF Concerts Presents

15 GLASGOW SECC
0870 040 4000

21 BIRMINGHAM NEC ARENA
0870 909 4133

22 SHEFFIELD ARENA
0114 256 5656

26 WEMBLEY ARENA
020 8902 0902

27 BOURNEMOUTH INT CENTRE
01202 456456

29 CARDIFF INT ARENA
02920 224488

30 MANCHESTER MEN ARENA
0161 930 8000

31 NEWCASTLE TELEWEST ARENA
0870 707 8000

Tickets for all shows £21.00 except London £22.50
Available from venues and all usual agents
(subject to booking fee).

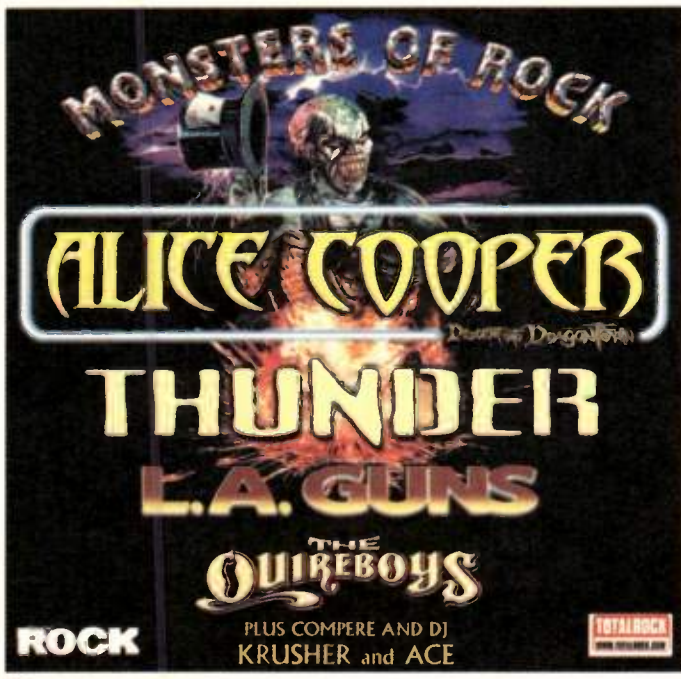
CREDIT CARDS TEL:
0870 400 0688 (24HRS)

Buy on line at www.ticketmaster.co.uk

NEW ALBUM
'HARD CANDY'
OUT NOW.

A CLEAR CHANNEL presentation by arrangement with ITB

clyde 1 Virgin RADIO



November
16 WEMBLEY ARENA
0870 733 1020

17 BRIGHTON CENTRE
0870 900 9100

19 BOURNEMOUTH INT. CENTRE
01202 456456

20 MANCHESTER M.E.N. ARENA
0161 930 8000
EXTRA SHOW

21 NEWCASTLE ARENA
0870 707 8000

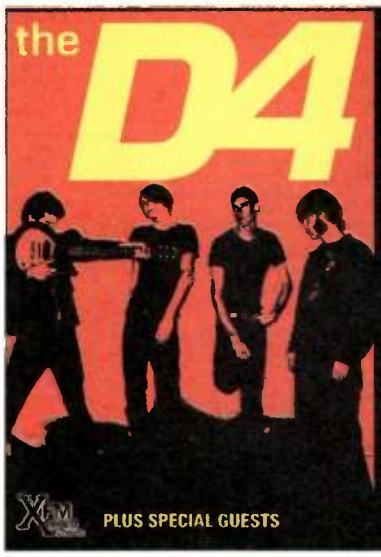
22 GLASGOW SECC
0870 040 4000

23 BIRMINGHAM NEC ARENA
0870 909 4133

25 CARDIFF INT. ARENA
02920 224488
EXTRA SHOW

26 SHEFFIELD ARENA
0114 2565 656

Tickets available from venues and usual agents
24HR CC booking: 0870 400 0688
Buy on line at www.ticketmaster.co.uk
A CLEAR CHANNEL presentation



November 2002
20 Portsmouth Wedgewood Rooms
023 9286 3911
21 Cardiff Barfly
0870 907 0999
23 Nottingham Rock City
0115 958 8484
24 Birmingham Edwards No 8
0121 233 2967
25 London Mean Fiddler
020 7344 0044
27 Leeds Joseph's Well
0113 2450875
Re-scheduled date original tickets remain valid
30 Manchester University
0161 832 1111

CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.ticketmaster.co.uk
New Album '6TWENTY' Out Now.
A CLEAR CHANNEL presentation

BOWLING FOR SOUP

PLUS SPECIAL GUESTS

ALL OCTOBER DATES SOLD OUT. NEW TOUR DUE TO PUBLIC DEMAND

FEBRUARY 2003

13	Leicester De Montfort University	0115 912 9000	21	Norwich UEA	01603 508050
14	Wolverhampton Wulfrun Hall	01902 552121	22	Southampton Guildhall	023 8063 2601
15	Glasgow Barrowlands	0141 339 8383	23	Folkestone Leas Cliff Hall	01303 253193
16	Newcastle University	0191 261 2606	24	Cambridge Corn Exchange	01223 357851
17	Leeds Metropolitan University	0113 244 0880	25	Nottingham Rock City	0115 941 2544
18	Liverpool University	0151 256 5755	26	Bristol Academy	0870 771 2000
19	Cardiff University	029 2023 0130	28	London Astoria	020 7344 0044

CREDIT CARDS TEL 0870 400 0688 (24hrs) Buy on line at www.ticketmaster.co.uk
New Single - Emily Out 21st October. New Album - Drunk Enough To Dance - Out Now.
A CLEAR CHANNEL presentation in association with Helter Skelter

OUR LADY PEACE

Plus Special Guests

BIRMINGHAM ACADEMY 2
Saturday 16th November
0870 771 2000

MANCHESTER ACADEMY 3
Sunday 17th November
0161 832 1111

LONDON ASTORIA
Monday 18th November
0207 344 0044

CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.ticketmaster.co.uk
Presented by CLEAR CHANNEL in association with Helter Skelter
www.ourladypeace.com

CLEAR CHANNEL

Credit Card Hotline: 0870 400 0688 (24hrs) www.ticketmaster.co.uk

CLEAR CHANNEL

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SUNDAY 20

ABERDEEN Dr Drakes 01224 596999 **No Direction/Screamin' Stukas**
ABERDEEN Lava 01224 648000 **Licensed To Destroy**
BELFAST Ulster Hall 028 9032 3900 **Ian Brown/Indigo Fury**
BIRMINGHAM Academy 0121 262 3000 **Toploader/Alex Lloyd**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Hoggboy/Nu**
BRIGHTON Corn Exchange 01273 709709 **Fugazi/The Buff Medways**
BRISTOL Academy 0870 771 2000 **The Herbaliser**
BRISTOL Bierkeller 0117 926 8514 **Sheep On Drugs/Narcissus Pool/ Tarentella Serpentine/Arkham Asylum**
BRISTOL Fleece & Firkin 0117 945 0996 **Ian McNabb**
CARDIFF Barfly 029 2066 7658 **Bowling For Soup/Jesse James/Uncle Brian**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Biak Twang**
COLCHESTER Arts Centre 01206 500900 **British Sea Power**
CREWE Limelight 01270 251929 **Mostly Autumn/Dream Circuit**
DUBLIN Olympia 00 3531 677 7744 **Nickel Creek**
EDINBURGH Liquid Rooms 0131 225 2564 **Soil/Skinlab/Sugarcoma**
GLASGOW Barrowlands 0141 552 4601 **Queens Of The Stone Age/Millionaire**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Kid Galahad**
GLASGOW QMU 0141 334 4568 **Kosheen/Starecase**
LEEDS Joseph's Well 0113 203 1861 **Miss Black America/Antihero/Orka**
LEEDS Metropolitan University 0113 283 2600 **The Coral**
LEEDS Racket 0113 244 3446 **The Jeevas**
LEICESTER Charlotte 0116 255 3956 **The Beatings/Kinesis/MASS**
LONDON Aldgate East Arts Café E1 020 7247 5681 **Flying Machine**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Caroline Alexander/ The Suffrajets/Oki Dog**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Dirt/David Fisher**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Dream Theater**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **Chilled Fish/Spider Octopussy**
LONDON Fulham King's Head SW6 020 7736 1413 **Pain Control/Dissent/Mahumodo/ Seraphim**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Perverse/ Throne Of Nails/Detrimentum**
LONDON Islington Hope n' Anchor N1 020 7378 6095 **Malakite**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Pocketwave**
LONDON Wembley Arena 0870 739 0739 **Coldplay/Idlewild**
MANCHESTER Academy 0161 275 2930 **Supergrass/The Libertines/Rocket Science**
MANCHESTER Ritz 0161 236 4355 **Aim/Mark Rae**
NEWCASTLE University 0191 261 2606 **Killswitch Engage/Five Pointe O**
NEWCASTLE University Of Northumbria 0191 232 6002 **Blackalicious**
NORWICH Waterfront 01603 632717 **Chumbawamba**
NOTTINGHAM Rock City 0115 941 2544 **4Ft Fingers/Whitmore/Mixtwitch/Gash**
OXFORD Zodiac 01865 420042 **Puressence/Echoboy**
PETERBOROUGH Park 01733 310383 **Pornorphans/Throat/Bardot/Flict**
READING Hexagon 0118 960 6060 **Beth Orton/Ed Harcourt**
SHEFFIELD Barfly 0114 278 7804 **Oceansize/Quixotic**
SOUTHAMPTON Joiners 023 8022 5612 **Goldrush/Longview**
WOLVERHAMPTON Little Civic 01902 552121 **Brendan Benson/Medium 21**

MONDAY 21

ABERDEEN Lava 01224 648000 **Violent Delight**
BIRMINGHAM Academy 0121 262 3000 **Supergrass/The Libertines/Rocket Science**
BLACKBURN North Bar 01254 682670 **The Kennedy Soundtrack**
BRIGHTON Concorde 2 01273 207241 **Ian McNabb**
BRIGHTON Freebutt 01273 603974 **MASS/Flying Machine/Shark**
BRIGHTON Greys 01273 680734 **The Arlenes**
BRISTOL Academy 0870 771 2000 **JJ72/Melaton**
BRISTOL Colston Hall 0117 922 3683 **Beth Orton/Ed Harcourt**
CARDIFF Barfly 029 2066 7658 **British Sea Power/Martini Henry Rifles**
CARDIFF International Arena 029 2022 4488 **Paul Weller**
CHELMSFORD Army & Navy 01245 354155 **My Deaf Audio**
DERBY Victoria Inn 01332 740091 **Retisonic/ And None Of Them Knew They Were Robots**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Queens Of The Stone Age/Millionaire**
DUNDEE Reading Rooms 0131 525 6700 **Blackalicious**
EXETER University, Lemon Grove 01392 263519 **Fugazi/Once Over Twice**
GALWAY Roisin Dubh 00 35391 586540 **Simon Fowler**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Licensed To Destroy/Freeview**
GLASGOW West 13th 0141 576 5018 **Gogogo Airheart/Franz Ferdinand**
HULL University 01482 466264 **Miss Black America/Tetra Splendour**
LEEDS Cockpit 0113 244 3446 **Pornorphans/Throat/Bardot/Flict**
LEICESTER De Montfort Hall 0116 233 3111 **Toploader/Alex Lloyd**
LIVERPOOL Philharmonic 0151 709 3789 **Kathryn Williams**
LIVERPOOL University 0151 256 5555 **Oceansize/Appliance**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Farse**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Bark**
LONDON Camden Underworld NW1 020 7482 1932 **Bis**
LONDON Camden Verge NW5 020 7485 2781 **Awkward Thought/Ninebar**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Dream Theater**
LONDON Covent Garden Spot WC2 020 7379 5900 **Eddy Fink/Naked**
LONDON Islington Hope n'Anchor N1 020 7378 6095 **The Vanities/The End Of Things/ Souldriver**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Ataraxy/02BU/Haymaker**
LONDON Putney Half Moon SW15 020 8780 9383 **Eskimo**
LONDON Shepherds Bush Empire W12 0870 771 2000 **Glenn Tilbrook**
LONDON Tottenham Swan N17 020 8808 4125 **Funeral Diner/Soon The Darkness**
LONDON Wembley Arena 0870 739 0739 **Coldplay/Idlewild**
MANCHESTER Academy 0161 275 2930 **Bowling For Soup/Jesse James/Uncle Brian**
MANCHESTER Roadhouse 0161 228 1789 **Brendan Benson/Medium 21**
NEWCASTLE Tut And Shive 0191 261 6998 **Laconia/Antihero**
NEWCASTLE University 0191 261 2606 **Soil/Skinlab/Sugarcoma**
NEWPORT TJ's 01633 216608 **9 X Dead**
NORTHAMPTON Soundhaus 01604 250898 **Lupine Howl**
NORWICH UEA 01603 505401 **Kosheen**
NOTTINGHAM Rock City 0115 941 2544 **The Polyphonic Spree/Athlete**
OXFORD Brookes University 01865 484750 **DJ Shadow**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Puressence/Echoboy**
SHEFFIELD Barfly 0114 278 7804 **The Beatings/Kinesis/Limegrove**
SOUTHAMPTON Joiners 023 8022 5612 **Hoggboy/Nu**
WOLVERHAMPTON Little Civic 01902 552121 **No Direction/Screamin' Stukas**
WREXHAM Yales, Central Station 01978 311857 **Shed Seven**

TUESDAY 22

BIRMINGHAM Sanctuary 0121 246 1010 **Fugazi/Gogogo Airheart/Retisonic**
BRIGHTON Pressure Point 01273 702333 **Electric 6**
BRISTOL Academy 0870 771 2000 **Supergrass/The Libertines/Rocket Science**
CAMBRIDGE Boat Race 01223 508533 **Goldrush/Longview**
CARDIFF Barfly 029 2066 7658 **Hoggboy/Nu/Trailblazer**
COLCHESTER Arts Centre 01206 500900 **The Beatings/Kinesis**
EDINBURGH Bongo Club 0131 558 7604 **Violent Delight**
EDINBURGH La Belle Angele 0131 225 7536 **Blackalicious**
EXETER Cavern Club 01392 495370 **The Jeevas**
GLASGOW Barfly 0870 907 0999 **The Kennedy Soundtrack**
HARLOW Square 01279 305000 **Bis**
HULL Adelphi 01482 346216 **Lupine Howl/Garlic**
LEEDS Cockpit 0113 244 3446 **Bowling For Soup/Jesse James/Uncle Brian**
LEEDS Joseph's Well 0113 203 1861 **Labrat/Freebase/Skinlab**
LEICESTER Charlotte 0116 255 3956 **Brendan Benson/Medium 21**
LIVERPOOL Stanley Theatre 0151 709 9108 **Mostly Autumn**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Lemon Jelly**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **The Buffseeds**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Smother**
LONDON Camden Verge NW5 020 7485 2781 **The Threads/Bocca**
LONDON Hackney Ocean E8 020 7314 2800 **Biak Twang**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Rock'n'Roll Machine/ Speed Killers**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **IQ/Pulsane/The Silver Pill**
LONDON King's Cross Scala N1 020 7833 2022 **Puressence/Echoboy**
LONDON Malet Street ULU WC1 020 7664 2000 **Death In Vegas/Electrelane (*NME* 5.0 Show)**
LONDON Shepherds Bush Empire W12 0870 771 2000 **Bebel Gilberto**
LONDON Tottenham Court Road Metro Club W1 020 7437 0964 **Danko Jones**
MANCHESTER Apollo 0161 242 2560 **Paul Weller**
MANCHESTER Night And Day Café 0161 236 1822 **British Sea Power**
MANCHESTER University, Union 0161 275 2930 **The Polyphonic Spree/Athlete**
NEWCASTLE Opera House 0191 232 0899 **Kathryn Williams**
NEWCASTLE University 0191 261 2606 **Lightyear/No Comply**
NEWCASTLE University Of Northumbria 0191 232 6002 **Martin Grech/Mew**
NEWPORT TJ's 01633 216608 **Skindred**
NORWICH UEA 01603 505401 **DJ Shadow**
OXFORD Downstairs At The Zodiac 01865 420042 **4Ft Fingers/Whitmore/Gash/ Mixtwitch**
PORTSMOUTH Pyramids Centre 023 9235 8608 **JJ72/Melaton**
READING University 0118 987 5123 **Kid Galahad**
SHEFFIELD Casbah 0114 275 6077 **No Direction/Screamin' Stukas/Antihero**
SHEFFIELD University 0114 222 8777 **The Herbaliser**
WINCHESTER Railway Inn 01962 867795 **The Arlenes**

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

A
Nottingham Rock City (October 26), Glasgow Barrowlands (November 18), Liverpool Lomax @ Nation (19), Newcastle University (21), Manchester Academy (22), Sheffield Octagon (23), Birmingham Academy (24), Bristol Academy (26), Southampton Guildhall (27), Norwich UEA (28), London Brixton Academy (29)

RYAN ADAMS
London South Bank Royal Festival Hall (November 11), Cork City Hall (13), Manchester Apollo (23), Edinburgh Usher Hall (24), Belfast Waterfront (26), Dublin Olympia (27 & 28)

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6 2003). Acts include Aphex Twin/The Fall/ Jim O'Rourke

RICHARD ASHCROFT
Sheffield City Hall (November 7), Manchester Academy (8), Liverpool University (9), Blackburn King George's Hall (11), Cambridge Corn Exchange (12), Bristol Academy (13), London Brixton Academy (15 & 16), Southampton Guildhall (17), Wolverhampton Civic Hall (19), Nottingham Rock City (20), Newcastle City Hall (21), Leeds University (23), Glasgow Barrowlands (24), Edinburgh Corn Exchange (25)

BADLY DRAWN BOY
Glasgow Barrowlands (November 23), Newcastle University Of Northumbria (24), Leeds University (25), Sheffield Octagon (27), Birmingham Academy (28), Manchester Apollo (29), Liverpool Royal Court (30), Cardiff University (December 2), Bristol Academy (3), Nottingham Rock City (4), Norwich UEA (6), Cambridge Corn Exchange (7), Portsmouth Guildhall (9), London Brixton Academy (10 & 11)

BOWLING FOR SOUP
Leicester Charlotte (October 23), Sheffield Leadmill (24), London WC2 Astoria (26), Dublin Temple Bar Music Centre (28), Belfast Queen's University (29)

BRIGHT EYES
Brighton Komedia (November 5), Leeds Joseph's Well (6), Glasgow King Tut's Wah Wah Hut (7), Belfast Queen's University (8), Dublin Whelans (9), Manchester Night And Day Cafe (11), London Camden Dingwalls (12)

COLDPLAY/IDLEWILD
Belfast Odyssey (October 23), Dublin Point (25 & 27)

THE DATSUNS
Nottingham Boat Club (October 29)

DEDBEAT 3
Hemsby Pontin's Holiday Village (November 8-10). Acts include Gonzales/Fingathing/ The Bays/Mike Paradinas

DJ SHADOW
Leeds University (October 23), Liverpool University (24), Manchester Academy (26), Nottingham Rock City with Death In Vegas (27), Glasgow Barrowlands (28)

DOVES
Nottingham Rock City with The Coral (October 28), Newcastle University Of Northumbria (November 18), Glasgow Barrowlands (19), Sheffield Octagon (21), Liverpool University (23), Leeds University (24), Birmingham Academy (25), Bristol Academy (27), Southampton Guildhall (28), Exeter University (29), Norwich UEA (December 1), London Brixton Academy (2 & 3), Cambridge Corn Exchange (5), Cardiff University (6), Manchester Apollo (7 & 8), Dublin Olympia (13)

THE ELECTRIC SOFT PARADE
Newcastle University (October 27), Glasgow QMU (28), Manchester University (29), Sheffield Leadmill (30), Wolverhampton Wulfrun Hall *NME* Coca-Cola Show (31), Southampton University (November 2), Norwich Waterfront (3), Bristol University (4), London Shepherds Bush Empire *NME* 5.0 Show (5), Oxford Zodiac (8), Brighton Concorde 2 (9), Brighton Level (10)

FEEDER
Dublin Ambassador Theatre (February 7), Belfast Limelight (9), Norwich UEA (11), Southampton Guildhall (12), Brighton Dome (13), Oxford Brookes University (16), Cambridge Corn Exchange (18), Nottingham Rock City (19), Manchester Apollo (21), Glasgow Barrowlands (22), Aberdeen Music Hall (23), Newcastle University Of Northumbria (25), Leeds University (26), Liverpool Royal Court (27), Newport Centre (March 1), Birmingham Academy (2), Exeter University (5), Bristol Colston Hall (6), London Brixton Academy (7)

THE KILLS

Although similar to The White Stripes in number – there are two of 'em – the only real comparison between this west London duo and Jack and Meg is the excitement which surrounds their shows. The Kills drip garage punk cool, mixing '70s blues with a hard-edged, new wave attitude. They're currently touring the States with The Von Bondies and, no doubt, dazzling audiences with tracks from their stunning debut EP, 'Black Rooster'. They join Pulp for the Auto Festival at the Rotherham Magna Science Adventure Centre (December 14) along with Röyksopp and The Bees. A UK tour around that time is also being planned.

FISCHERSPOONER
Brighton Concorde 2 (November 5), Bristol Station (7), Stoke Lomax (8), Liverpool Lomax @ Nation (9), London Shepherds Bush Empire (10), Manchester University (12), Glasgow Old Fruitmarket (13), Newcastle University Of Northumbria (14)

FOO FIGHTERS
Manchester Evening News Arena (November 16), Newcastle Telewest Arena (17), Birmingham NEC (19), Cardiff International Arena (20), London Wembley Arena (22 & 23), Glasgow SECC (25)

GOMEZ
Swansea Brangwyn Hall (November 25), Nottingham Rock City (26), Glasgow Barrowlands (28), Leeds University (30), Middlesbrough Town Hall (December 1), Blackburn King George's Hall (2), Wolverhampton Civic Hall (3), Oxford Brookes University (5), Folkestone Leas Cliff Hall (6), London Shepherds Bush Empire (8-9)

HUNDRED REASONS
Liverpool Barfly @ Masque (October 24), Belfast Mandela Hall (25), Dublin Ambassador Theatre (26), Norwich UEA (28), Folkestone Leas Cliff Hall (29), Southampton Guildhall (30), Glasgow Barrowlands (November 1), Sheffield Octagon (2), Newcastle University (3), Birmingham Academy (4), Nottingham Rock City (6), Manchester Academy *NME* 5.0 Show (7), London Brixton Academy (8), Cardiff University (10), Exeter University (11), Bristol Academy (12)

IDLEWILD
Sheffield Octagon (December 5), Birmingham Academy (6), Leeds University (7), London Brixton Academy (9), Bristol Academy (10), Nottingham Rock City (11), Southampton Guildhall (12), Cambridge Corn Exchange (14), Manchester Academy (15), Glasgow Barrowlands (16), Edinburgh Corn Exchange (17)

JJ72
London Kentish Town Forum *NME* 5.0 Shows (October 24 & 25), Lancaster University (27), Belfast Ulster Hall (28), Galway Leisureland (29), Cork Savoy (31), Dublin Olympia (November 1), Tramore South (2), Liverpool University (4), Newcastle University (5), Norwich UEA (6), Leicester De Montfort University (8), Sheffield University (9), Cardiff University (11), Leeds Metropolitan University (12), Wolverhampton Wulfrun Hall (13)

THE LIBERTINES
London W1 HMV (October 23)

MANIC STREET PREACHERS/ IAN BROWN
Cardiff St David's Hall without Ian Brown (November 18), Dublin Point (December 1), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavilions (14), Cardiff International Arena (15 & 16). All dates except Cardiff St David's Hall and Dublin are *NME* 5.0 Shows

MS DYNAMITE
London WC2 Astoria (October 29)

THE MUSIC
Nottingham Rock City (January 8), London Brixton Academy (10), Manchester Academy (11), Glasgow Barrowlands (12)

NICKELBACK
Brighton Centre (November 23), Sheffield Arena (25), Newcastle Telewest Arena (26), Birmingham NEC (28), Cardiff International Arena (29), Manchester Evening News Arena (December 1), London Wembley Arena (2), Dublin Point (4)

NME COCA-COLA SHOW: GROOVE ARMADA
Birmingham Academy (December 3)

NME COCA-COLA SHOW: SUGABABES
London King's Cross Scala (November 12)

NME TERM WARFARE TOUR: THE VINES/NADA SURF/ THE BANDITS
Birmingham Academy without Nada Surf (October 24), Bristol Academy (26), Glasgow Barrowlands (27), Manchester Academy (28), Nottingham Rock City with The Vines/The Libertines/Hoggboy (30), Cambridge Corn Exchange (November 1), London Shepherds Bush Empire (2-4). Rocket Science support (4)

OASIS
Glasgow Braehead Arena (November 13 & 14), Cardiff International Arena (December 8 & 9), Brighton Centre (11), Plymouth Pavilions (12), Sheffield Arena (14), Liverpool Royal Court (16), Birmingham NIA (18 & 19)

PAPA ROACH
Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

PINK
Manchester Apollo (November 5), Dublin Point (6), Birmingham Academy (11), London Brixton Academy (12)

THE POLYPHONIC SPREE
Brighton Concorde 2 (October 23), Northampton Roadmender Centre (25), Liverpool University (26), London Shepherds Bush Empire (27)

PRIMAL SCREAM
London Brixton Academy (December 6 & 7), Liverpool Royal Court (9), Birmingham Academy (10), Sheffield Octagon (12), Manchester Academy (13), Edinburgh Corn Exchange (16), Glasgow Barrowlands (17). Black Rebel Motorcycle Club support in London (7)

PUBLIC ENEMY
London WC2 Astoria (November 20)

QUEENS OF THE STONE AGE
Manchester Academy (October 23), Leeds University (24), Birmingham Academy (25), London Kentish Town Forum (27 & 28), Nottingham Rock City with Black Rebel Motorcycle Club (29), Southampton Guildhall (31)

RAGING SPEEDHORN
Brighton Concorde 2 (October 26), Manchester University, MDH (27), Newcastle University (28), Glasgow Garage (29), Wolverhampton Wulfrun Hall (30), Exeter University, Lemon Grove (31), London WC2 Astoria (November 1), Nottingham Rock City (2), Bristol Academy (3)

RED HOT CHILI PEPPERS/ THE MARS VOLTA
Glasgow SECC (March 5), London Docklands Arena (8 & 9), Manchester Evening News Arena (11 & 12)

RÖYKSOPP
Glasgow Barrowlands (December 13), Newcastle University (15), Birmingham Academy (18), Bristol Academy (19), Manchester Academy (20), London Brixton Academy (21)

JOHN SQUIRE
Belfast Limelight (January 24), Dublin Ambassador Theatre (25), Aberdeen Music Hall (27), Glasgow Barrowlands (28), Newcastle University Of Northumbria (30), Leeds University (31), Manchester Ritz (February 2 & 3), Birmingham Academy (5), London Shepherds Bush Empire (6)

THE STREETS
Nottingham Rock City (October 31), Bristol University (November 30), Glasgow Barrowlands (December 1), Leeds University (2), Manchester Academy (4), London WC2 Astoria (5). All dates except Nottingham are *NME* 5.0 Shows

SUPERGRASS/ THE LIBERTINES
Southampton Guildhall (October 24), Cardiff University (25), Cambridge Corn Exchange (27), London Shepherds Bush Empire (28-30). The Libertines play all dates except London (30)

THE THRILLS
Dublin Temple Bar Music Centre (November 8)

UNDERWORLD
London Brixton Academy (November 1 & 2), Bristol Academy (11), Sheffield Octagon (12), Glasgow Barrowlands (13 & 14), Manchester Apollo (15), Birmingham NEC (16)

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Manchester Academy (November 6), Dublin Ambassador Theatre (7), Glasgow Garage (8), London Kentish Town Forum (9)

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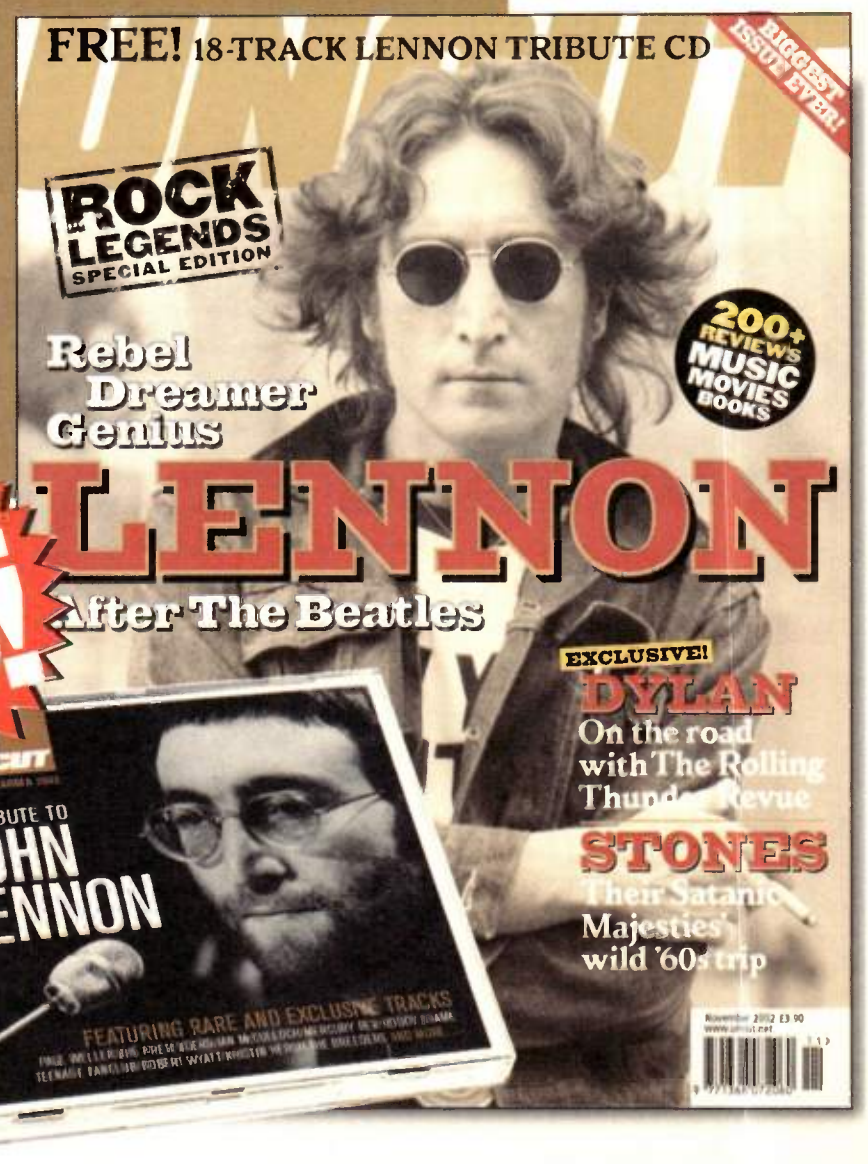

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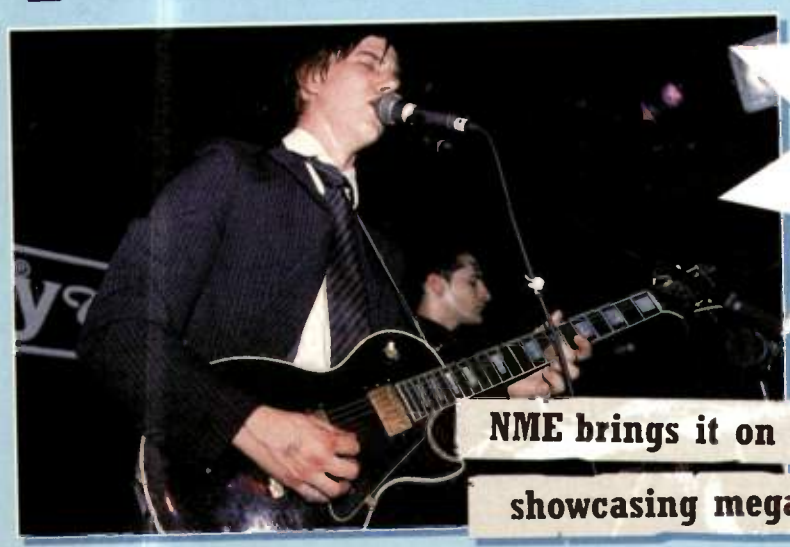

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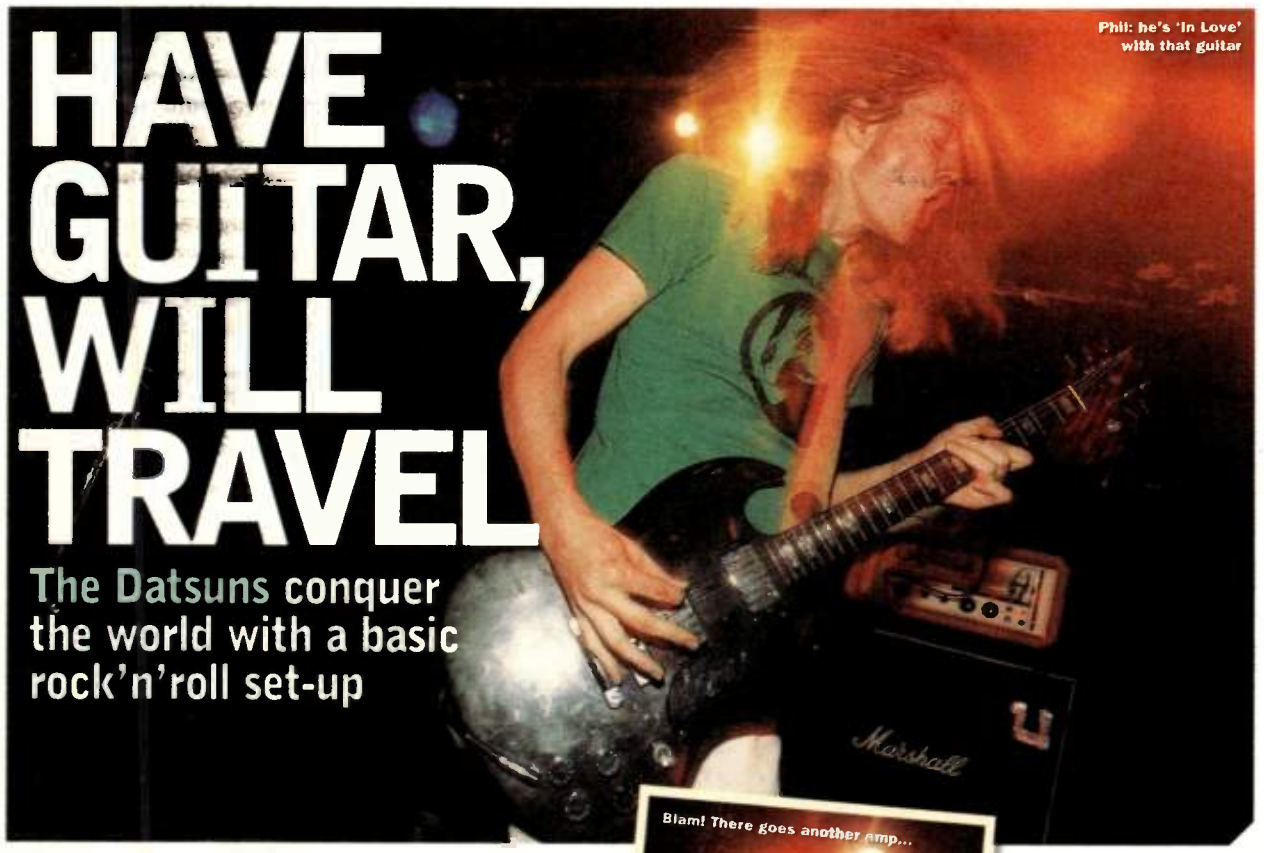
The Datsuns conquer the world with a basic rock'n'roll set-up



Phil: he's 'In Love' with that guitar

Blam! There goes another amp...

PHOTOGRAPHY: ANDY WILLSHER/JO MCCAUGHEY

Rock'n'roll was never meant to be difficult. So how did we get to the stage where guitarists rely on banks and banks of effects to create a sound? Somewhere along the line, someone has missed the whole point.

But it's OK, because The Datsuns are here to set us right. The New Zealand foursome have set Britain on fire over the last few months with their joyous rock'n'roll. And while they may not have complicated guitar set-ups, guitarists Christian and Phil Datsun are pretty particular about the gear they do use. Financial constraints meant the pair have crossed the world armed with only a couple of guitars, items they have come to rely on. But for their UK shows they have hired amps, something that has caused no end of grief.

"It's been a nightmare," admits Christian. "We've blown up six amps on this tour. We go through them all the time. It seems our rock'n'roll is too much for them to handle."

"Also, we put an order in for certain amps and it's always different ones that turn up," adds Phil. "Sometimes they're crap, sometimes they're good. It's kind of hard when you're just so used to what you've got at home."

So what are the ideal amps for creating pure rock'n'roll mayhem?

"My amp back home is an early-'70s Marshall JMP Mark II 50W head," says Christian. "It sounds really different from every other one I've played. You just plug into the high gain, turn it on and it's pretty much the sound of rock'n'roll. Sadly it's prone to dying every third gig for no apparent reason, then deciding to work again whenever it feels like it. It's a little bit too temperamental to haul all over the world."

"I have a really old Marshall JCM 800 combo," pitches in Phil. "It's got five knobs on it and doesn't have any crazy equalisation shit on it or anything. You just plug in and it sounds good. Dolf *(singer/bassist)* has an old Holden bass amp at home, but most of the time out here he uses a Mark I SVT Ampeg head."

But this love of vintage amps is what leads to trouble when they start hiring gear on tour. With stuff that old, you're never going to replicate the sound you're after exactly, you just have to run with what you've got.

"That's true, I've never played two of those amps that sound exactly the same," says Christian. "There are so many variables – how old the tubes are, what tubes are in it, or maybe someone's replaced the capacitor. Everything you do to it will change the sound somehow."

With all that to worry about, it's lucky that they all have their own guitars to rely on. And with Dolf sporting a none-more-rock Gibson Thunderbird Bass, we detect a certain brand loyalty emerging.

"I use a '74 Gibson SG," says Phil. "I love that guitar, you know? One night we played not so long ago in Spain and my guitar fell over and I was like, 'NOOO!'"

Christian is equally in love.

"My guitar has been the only one I've had for the last seven years. It's a 1978 Gibson Les Paul Standard and it's a very loyal instrument. It's been through seven years of hell with me and it hasn't fallen apart."

So, vintage Gibson guitars, vintage Marshall amps – no great need for an effects rack then?

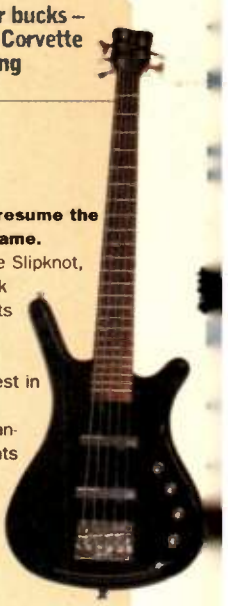
"No, we don't have anything at all," says Christian. "Wait, Phil and I got tuner pedals about a month ago. That's our pedal racks."

Like we said, rock'n'roll was never meant to be difficult.

Doug Johnstone

TESTING TESTING

Bass for fewer bucks – the Rockbass Corvette Basic five-string



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Rockbass? I presume the clue's in the name.
Metal bands like Slipknot, Korn, Nickelback and Lostprophets using Warwick basses have generated interest in them. These precision German-made instruments are expensive though and that's where Rockbass comes in.

So what Squier is to Fender, Rockbass is to Warwick?
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What do they sound like?
We tried a passive five-string Corvette Basic and were mightily impressed. It's creamy and its four controls offer a broad spectrum of tone. With the same MEC pickups as their Warwick siblings, there's a tight low-frequency response (even from the low B string) while the clean upper octaves are perfect for studio-heads.

Robert Collins

INFO: MAD 020 8238 9900

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

CARVE
Disfunktional

They should have called themselves Cave, seeing as they appear to have been living in one for the past eight years. I don't believe I have ever advocated a jazz-funk band in these pages – especially when such a genre is performed by white boys from Bournemouth. They try and wriggle out of it, of course, stating that they are above pigeonholing: "It might be blues or rock or jazz or funk, we haven't decided." Indeed, on the second track they display less funk and more rock, but it's still there. Exploring Carve is something any sentient being should regard as a large hurdle.

INFO: 07867 973980

Carve: they're jazz funk rock blues – aarrgh! Run away!

MICHAEL ELDER
I Am A Cemetery

Michael describes his music: "Wagner meets Judy Garland in the house of Usher." Sounds great, doesn't it? Especially, if he means Usher the rubbery R&B artist. Alas, there is no such implausible juxtaposition of genres. No Garlandesque show tunes, no silky smooth aural latte, just funereal acoustic picking and a monotonous nasal whinge. The musical equivalent of being diagnosed with a terminal muscle-wasting disease.

INFO: 0161 202 1327

EJECTORSEAT
A Self Financed Cry For Help

Ejectorseat suffer from a deep disregard of the fashionable that should, by rights, earn them respect. They aspire not towards The Libervines or the White Hives; theirs is a stark, almost gothic electronica with references to both The Cure and New Order, the only concession to this month's scene being the vocals, which in their youthful anger could belong to any one of the purveyors of the New Music.

INFO: 07900 522182

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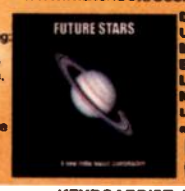

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BASS PLAYER NEEDED influences Neil Young, Elliot Smith, Jeff/ Tim Buckley. Gigs and recording waiting for December release. Christian 07811 281066

BASS PLAYER AND drummer (in 20's) wanted for rock band. Management/ Single. Inf: Foo Fighters, Pumpkins, Muse. W.London, call Nick on 020 7565 4598.

BASS PLAYER NEEDED by Leeds 'Whole Sky Monitor' (alternative/ indie) Radiohead/ Elbow kind of area. Tel: (0113) 2260416 for CD

BASS PLAYER WANTED for dynamic driven London based band. Commitment and chilled attitude essential! Bowie, Buckley, Queen. 020 7233 8787 beric@bericlivingstone.com

BASS PLAYER WANTED 18-25 to collaborate with singer guitarist or original band. Smiths, Oasis, Verve. Daniel 07984 744965 Paul 07789 544388 N.London

BASSIST AND DRUMMER needed for original Brighton based band. Iggy pop, Bowie, Velvet Underground, Andy Warhol. Management interest. Adge 07762 217407

BASSIST AND DRUMMER needed for new band, South London area original material mellow rock looking to progress. Call Simon 07939 220662

BASSIST AND ANALOGUE SYNTH wiz for sample based rock-band, tours, management waiting, influences Soulwax, QOTSA, BRMC, Pumpkins. Call Ben 0207231 0372.

BASSIST AND GUITARIST seek frontman and drummer into Pumpkins, Hives, Nirvana, Vines, Strokes. Just good music. SE London Rodger 07980 611375

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DRUMMER URGENTLY NEEDED Croydon band. Influences: Muse, Soundgarden, Verve, Doves. Studio waiting, top management deal. Call Dan: 0781 7617203

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DRUMMER WANTED URGENTLY for London based female fronted band currently gigging 07811 323632, 020 8542 5627

FEMALE BASS PLAYER wanted, London. Commitment essential. Influences: Breeders, JSBX, Fugazi, Hole, Slint, Sonic Youth, PJ Harvey. Contact 07932 734789 Naomi

FEMALE BASS PLAYER wanted for existing rock band 18-28. Must be committed, hardworking. Influences Placebo, Muse, Jack Off Jill. Call AC 07790 574048

FEMALE GUITARIST WANTED for r&b 18-38 good ability. Equipment transport. London based rehearsals. Angie Stone, Alicia Keys etc. Call Gary 07768 373650

GARY NUMAN PHOTOS professional and personal snaps, anything considered. Also magazine cuttings etc. and sacrifice vinyl LP. 020 8955 0554

GUITARIST AND BASS player wanted for country rock pop band, commitment essential original material. No timewasters! 07905 311719 or 07974 625226

GUITARIST AND DRUMMER require vox, bass and guitarist to complete S/E London band. Zepplin, Who, Melon, Verve. Contact 07989 351 843, 020 88552212

GUITARIST, BASSIST, DRUMMER vocalist (22-27) wanted by Cardiff songwriter. Wide range of influences. Must have talent and drink tea. 07958 034283

GUITARIST REQUIRED FOR Croydon based indie rock band for recording/ gigging. Infl S.Roses- Doors. Contract Matt 020 8462 9617

GUITARIST REQUIRED for band, 60's influence with deal for November release. Must have BV's (Harrison/Beck). North London 020 83489059

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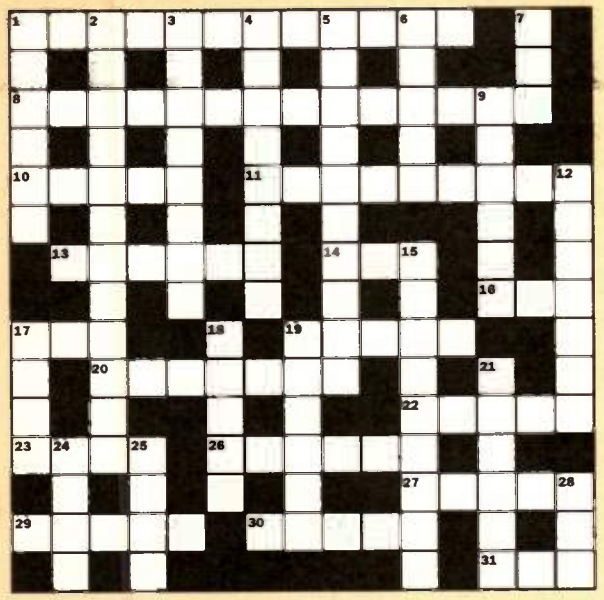

CLUES ACROSS

1 Paul Weller's name up in lights? Well, it's written in the stars (12)
8 *"True perfection has to be imperfect/I know that sounds foolish"*, 2002 (6-2-6)
10 Frankie _____, the voice of The Four Seasons (5)
11 Real name of U2's The Edge (4-5)
13+14A *"Hey you with the pretty face, welcome to the human race"*, 1978 (2-4-3)
16 *"And we'll walk in the ___, but 'til then tramps like us, baby we were born to run"*, Bruce Springsteen (3)
17 (See 19 down)
19 Dutch rockers who had a Top Five hit in 1973 with 'Sylvia' (5)
20 (See 29 across)
22 What Tears For Fears had to do to be heard (5)
23 They've given us 'Bliss' and 'Hyper Music' (4)
26 One of four ladies who went to Number One last year with 'Lady Marmalade' (3-3)
27 No sir, that's not right, he drummed for Pearl Jam (5)
29+20A Movie star name-checked with the title of a Prefab Sprout album (5-7)
30 Not a moving set of music from Joy Division (5)
31 In the Roman times this rapper would have got 500, then 1,000, then just ten (3)

CLUES DOWN

1 No live remix from The Datsuns (2-4)
2 In a small way, the words sound the same from Mercury Rev (6-6)
3 Times a number comes from Xzibit (8)
4 (See 7 down)
5 It's one live turn from a seminal US punk band (10)
6+18D Let out high shattering sound from Nirvana (2-3-5)
7+4D Some people of no importance associated with Marilyn Manson (3-8)
9 Breathe's new album will be on the streets this autumn, but hopefully not too much on line (6)
12 Look in the pubs in Nottingham for an old member of The Shamen (7)
15 I'm facing up happily to Octopus (4-5)
17 POD single release creates a period of high economic growth (4)
18 (See 6 down)
19+17A A hands-on experience for the lad with Beenie Man's single (4-2-3)
21 (See 24 down)
24+21D Mischief making or dirty deeds, it's The Porn Kings (2-2-2-4)
25 *"One, two, three, four, here's a taste of the seven sins"*, 2002 (4)
28 Mansun have got half a dozen (3)

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ANSWERS FROM OCTOBER 5 ISSUE

Across: 1+33A Hands Around My Throat, 9 Tangerine, 10 Stump, 11 The Streets, 12 Korn, 13 Saturday Night, 18 One, 19 Year Zero, 21 Loco, 23 Bar, 24 Tigermilk, 25 Bend It, 27 Lies, 29 Amigo, 31 Sin. **Down:** 1+7D Hate To Say I Told You So, 2 No Need To Argue, 3 Shelter, 4 Raise, 5+8D Use It Up And Wear It Out, 6 Dusk, 14 Air Miami, 15+16D No Good, 17 Too Bad, 20 Zorn, 22 OK, 25 Bolt, 26+32A Near Dark, 28 Ska, 29 Ask, 30 Ink.

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Thrills

The carrot in pop's Technicolor yawn

Edited by David Stubbs. Contributor: Andy Dawson

MOBO BUSINESS BOOM FOR MR DYNAMITE

One happy side-effect of **Ms Dynamite**'s amazing recent success is that her father, south London explosives dealer Mr Dynamite, has experienced a massive upsurge in sales.

Glowing with pride in his Tooting shop of the same name, he told us: "After years of negative publicity, dynamite is finally where it's at. People are buying rockets in order to blast them up the fairways of golf courses or selection boxes of small bombs which they detonate on top of mountains. I used to just sell to terrorists and angry loners but thanks to my sister, er, I mean, daughter, the dynamite scene has gone overground."

But the boom for Mr Dynamite has led to a bust elsewhere. A spokesman for the Acme Corporation told us of a recent slump in sales: "Everything we've done for Wile E Coyote in his dogged attempts to destroy the Road Runner has been wiped out at a stroke by this gosh-darned Ms Dynamite. This could be the end for us."

A delighted Ms Dynamite was keen to champion her dad's success, telling *Thrills*: "I do not know this man, nor do I endorse his products."

BLAIR PLEADS WITH BUSH TO ACCEPT ROBBIE IN EXCHANGE FOR SUPPORT FOR WAR IN IRAQ

EXCLUSIVE: TRANSCRIPT OF TELEPHONE CONVERSATION OBTAINED BY THRILLS

Tony Blair has personally begged President George W Bush to help break Robbie Williams in America as a favour for backing him unquestioningly over war in Iraq, *Thrills* can reveal.

In a private telephone conversation, Blair promotes the cause of Williams, who has signed an £80million deal with EMI in the hope that he can reverse his poor fortunes in the US and thereby boost British industry.

The transcript runs as follows:

Blair: "So, I was thinking, what with the 'special relationship' and all that, you might help open up the US market to Robbie Williams, you know, and..."

Bush: "Robbie Williams? What is that?"

Blair: "Well – he's a singer. His songs have a terrific rhythm to them, I understand, and, well, anyway, what with the support we've given you over Iraq, I was thinking it could be a quid pro quo thing and... "

Bush: "Quid pro quo? What the hell language you talking there, Terry?"

Blair: "It's Tony. What I mean to say is, in terms you might understand, you scratch my... horse and I'll scratch yours."

Bush: "Uh-huh! Now I gotcha! So the way I understand it, this Williams fella, every time he's come over to the US we've kicked his ass, now you want us to kiss his ass?"

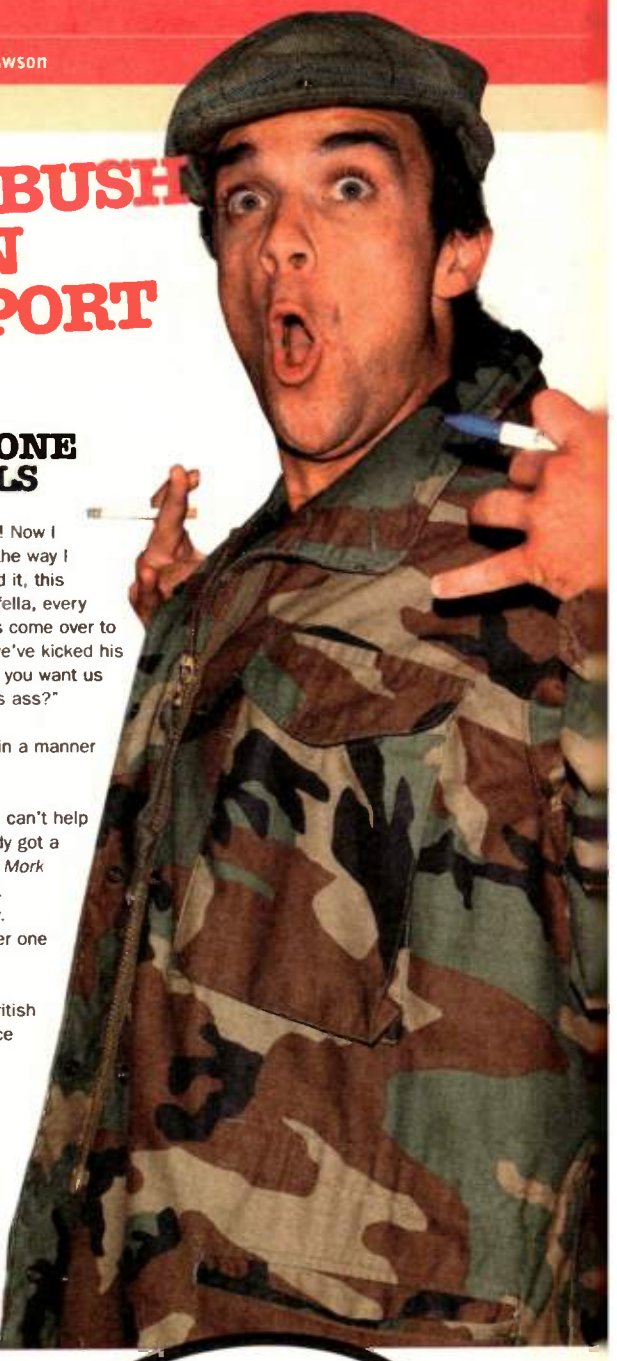
Blair: "Well, in a manner of speaking."

Bush: "Sorry, boy, can't help you. We've already got a Robbie Williams. *Mork And Mindy* fellow. Helluva funny guy. Don't need another one right now."

Blair: "But look here: British jobs are at stake. Any chance you might reconsider? Britain stands shoulder to shoulder with America, you know..."

Bush: "And we're much obliged, Tommy, much obliged. Bye."

Blair: "Hello? George? I've been asked to put in a word for a Will Young, too. George? Hello?..."



A HISTORICAL TIMELINE

THE DATSUNS

1996 First ever shipment of Led Zeppelin albums finally washes ashore in New Zealand. Four young men – Phil, Christian, Rudolf and Matt – loitering on the beach, having run out of things to do in New Zealand some time in their early teens, seize on the crates of vinyl with excitement. They rush back at once and play the records on the town gramophone. Their minds are blown.

1997 Inspired by the amazing new Zeppelin sound, the boys decide to form a band.

"Today, only people in our hometown, Cambridge, know about us," says Phil. "I vow that in two years' time they'll have heard of us as far as Auckland."

Front page headline in *The Wellington Gazette* reads: "NEW ZEALAND BOYS FORM RHYTHM BAND."

1997 After some big-shot lawyer fella tells them they might land in hot water with a name like that, the boys decide to change their name from Led Zeppelin to The Datsuns, after the latest, hottest import on the New Zealand automobile market.

"Them Datsuns, they've got cassette players, ashtrays, the lot!" enthuses Dolf.

2001 Impressed by his fashionable beard, The Datsuns decide to sign to Richard Branson's V2 label. They are invited to fly to London for the first time. Front page headline in *The Wellington Gazette* reads: "FLYING AEROPLANE SPOTTED OVER WELLINGTON."

2002 Warned not to drink the tap water in Britain in case they contract Mad Cow Disease, The Datsuns stock up on their own bottled variety, calling in at a nearby liquid refreshment outlet owned by a friendly Mr Thresher. "Quite refreshing, this Smirnoff water!" enthuses Matt. The band are so refreshed, three of them are arrested and Matt shits himself in the cab back to the hotel.

2002 The Datsuns, now the most talked-about band on Earth, still haven't reached their goal to be heard of in Auckland. A TV crew asks an Auckland farmer for his views on the band, but is chased off with a pitchfork and cries of, "The devil take you and your bloody metal robot machines!"

STREETS SPEAK

THIS WEEK'S PHRASE: "FLUFF INVADER"

MIKE SKINNER'S GUIDEBOOK TO THE URBAN PAVE-GABBLE

"Squeeze this. You're ripping down the sky-guts, chipping your dibbles and dreaming of southern-fried yip-yaps when you look across the third-D and there's a Fluff Invader bleeding his engine at you. Pig it – he's a mull.

"But don't worry about it. Throw his flim-flam right out of the tubes by peeling off a blank one and leg-weaving away towards the thin black line with your goose not cooked. See, he's properly dervished, and now you're Michael Douglas.

"Are you bothered? Blob."

PHOTOGRAPHY: SIMON CLEMENGER/PA/IPN

NMEmail

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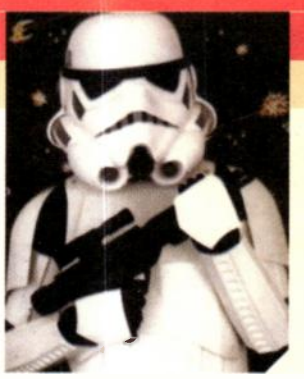
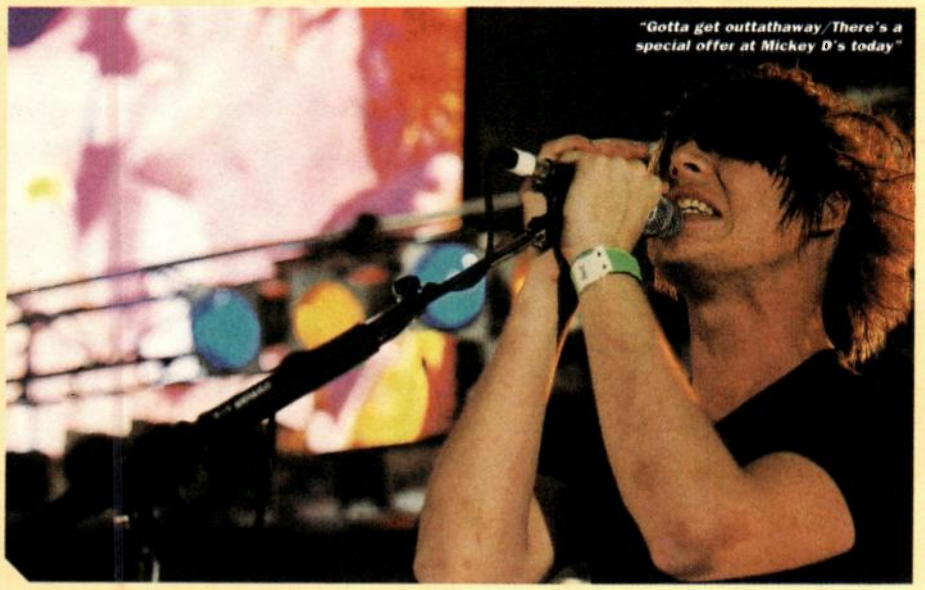
Edited by Jason Fox



VINES VS POLITICAL CORRECTNESS

Having just read your cover story on The Vines (*NME*, October 12), I can honestly say I'm impressed. Of all the potential rock stars you've covered in the last few years, Craig Nicholls appears to be the maddest. Great as the article was, one thing about Craig appals me. In a world where Thom Yorke and Bono among others spend half their lives attempting to cancel Third World debt and undermine corporations such as McDonald's, Craig seems happy to work as their unpaid publicity man. I bet they cannot believe their luck. How long before they ask him to appear on adverts or worse, ask to use one of the band's tracks for promotion? 'Mary Jane' won't sound quite the same once you mentally visualise it being sung by a creepy clown moving briskly toward you. The incident where he's asked what he eats and he replies 'Mickey D's and KFC' to vast cheers is, frankly, disturbing. I love the band, and I know he's Australian, but isn't there anything you can do, *NME*, to point this out to him?
Angela, London



"Gotta get outtathaway/There's a special offer at Mickey D's today"

Craig Nicholls is clearly not of this Earth. Anyone with the ability to write a debut album with the depth, subtlety and plain schizophrenia of 'Highly Evolved' clearly has special needs. If these involve synthetic tiramisu and five portions of Filet-O-Fish on a daily basis, so be it. However, the notion that being a singer in a dazzling, life-affirming band means that he is forced to kowtow to Thom Yorke's 'fun is bad' agenda is, quite frankly, ludicrous. Granted, it would be a disaster if The Vines' music ended up on anything so deathly as a burger ad, but in the case of The Vines right now, anything they do seems vital. Still, Craig's adventures down under have certainly caused a rumpus out there – JF

THE VINES: STRING 'EM UP?

I see The Vines are on the cover of *NME* again this week. Why? They have three decent songs ('Get Free', 'Outtathaway' and 'Highly Evolved'), a lacklustre album full of crap slow songs which the twat frontman Craig 'Oh I've got every *NME* reporter up my ass let's give 'em some more shit' Nicholls can't sing, pulls stupid faces and they did a crap live set at Leeds. Yet barely a page goes by without them being mentioned as the saviours of rock. Apparently no-one thinks that much of them in Australia. Let's face it: it's hardly surprising.
Gaz, via email

Fascinated to read your cover story on The Vines last week. To be honest I'm not surprised they don't go down well in Australia. I was there not too long ago and the music scene is crap; basically nu-metal bollocks and the crap stuff from our Top 40. It's no surprise we've taken to them first.
Scott McIntosh, Oxford

I keep on having dreams about The Vines. I was at school and they were practising in the hall. I went in there to have a look and Craig was playing the drums and screaming and the bassist was doing a handstand. Craig then told me he wanted to get into rap and work on cruise ships.
Gray, Webworld

The Vines' current world domination brings with it changes. All global currency is to be replaced by new 'Craig Tokens' which will be available from your nearest burger outlet. Rock history books will be re-written with Swervedriver and Suede instated as the most influential bands of all time. Be prepared – JF

COURTNEY INNOCENT, CRAIG LIVERPUDLIAN

I would like to respond to Ian Thomson's rant about Ms C Love (*NMEmail*, October 12). I too am a huge Nirvana fan and I do agree that the cashing in of my beloved Kurt is wrong but it's not just Courtney that stands to make money from all this. I don't believe she split Nirvana. She's no Yoko. You have to remember that Krist Novoselic and Dave Grohl will be making their money too.

If you really want someone to hate, try that stupid fucker from The Vines whose idea of being a rock star is to pretend he's fucked on drugs by rolling his eyes and talking in a Liverpudlian accent. He's not the new Kurt. He's a twat. I wish he was in a mental institution, then I wouldn't have to keep reading about how great he is. I feel much better now. Long live, Courtney Love, she rocks.
Jemma, via email

STUDENT MOANS

Over the years I've got used to Sheffield being erased from the cultural map but I expected better from *NME*. I'm at a loss as to how the fourth biggest city in the country – the city that produced The Human League, Pulp, Moloko, and Warp Records, not to mention lots of knives and forks – doesn't merit a mention in your student guide (*NME*, October 5). It's not all steelworks and satanic mills. Do we smell or something?
Chinner, Sheffield

After purchasing your magazine last week with the promise of the student guide, I was disgusted to find out that Cardiff wasn't mentioned. You included cities from both Scotland and Ireland but completely overlooked Wales. I'm not some sort of Welsh nationalist but Cardiff has an extremely vibrant music scene. Sort it out.
Ellie, Cardiff

ENOUGH, ENOUGH, enough already!!!! The deluge of letters in response to our student guide has had chaotic, giddying effects. Unemployment among school leavers in the Waterloo area has halved as eager young postboys are directed to IPC to lift the five-ton sacks of 'How come you didn't mention Newport Pagnell' hate mail up 25 flights of stairs into the *NME* office. Several staffers have even resigned on the spot, when the shameful truth came out that they had no idea Wolverhampton even existed. Look, you feel left out. It happens. Move on – JF

BOB FROM IDLEWILD: A NATION WEEPS

It is two days after I heard the news about Idlewild (*News*, October 12) and I am still in shock. I was at the Coldplay gig in the SECC in Glasgow and Idlewild looked like a band in turmoil. Roddy looked sad. Rod looked at the floor. Colin growled at Roddy. And every Idlewild fan looked at the space where Bob should have been. What's going on?
Lisa, via email

I recently witnessed one of the best Idlewild gigs I've ever seen. Maybe even the last gig with Bob Fairfoull. It was at the Strathclyde Union Freshers' Week. The band seemed in good spirits and there was no tension between Bob and Roddy. I hope they can patch up their differences. As a fan I feel they would be lost without him.
Anon, via email

Just two of the letters and emails flooding our way regarding the parlous state of affairs in the previously well-oiled rock machine that was Idlewild. With an arena tour with Coldplay currently underway, it seems like the cruellest possible time for things to go awry – JF

ELBOW IN 'LETHARGIC' SHOCK

Oh my lord. I have just found out from your website that Elbow have recorded a 'lethargic' version of the Thunderclap Newman song 'Something In the Air' for your laudable charity album. Can you imagine? This, after all, is a band with the energy levels of an 80-year-old dosed up to the eyeballs with Valium. How bad is that gonna be? They explain it by saying that it's lethargic because that's the general response to the supposed war on Iraq, or something. Can't you tell them to do it again?
Jake Flash, Cincinnati

In a shock move by the Government, a bill has been rushed through Parliament in the wake of Elbow's '1 Love' contribution allowing conscription of scruffy indie bands into a six-week crash course in 'looking lively, my lad' at a secret SAS training camp near Buggerme, Somerset – JF

WAR ON DAMON PART 2

For the last couple of weeks I have opened *NME* to be greeted with a centre spread of blackness, emblazoned with the stark message 'War is wrong'. Is it? Now I refuse to be cynical and believe that Damon and 3-D are in this purely for the publicity, but it's hardly a clear, rational argument. Will there ever be a situation when war is right? What's the alternative? Let me know, then I will sign the petition. Justify what you say, then say it. Don't tell me what to do, tell me why to do *(no, me neither – JF)*.
Polly Martin, via email

Can I just say to Damon Albarn... U COCK!! I am so pissed off with him appearing in *NME* week in and week out moaning about us and the US going to war with Iraq *(news to me – JF)*. He's not doing it because he cares for the world, he's doing it to promote his career. And let's face it he needs to, seeing as he or Blur haven't written a decent song in about ten years.
Liam Quick, via email

If Damon was just hungry for publicity he'd have plenty of other ways of achieving it. Mind you, 'Liam Quick' is slightly suspicious. Could he be Sir Graham Coxon? – JF

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

Why didn't you let Swells loose on the John Squire album? He'd been going on about it for weeks. Think of the consequences now. Now he hasn't been able to vent his spleen on the strangled tones of Squire, any poor unsuspecting indie band could feel his wrath. I await news. Unleash the beast!
Steve L

Saw The Coral last night at Manchester Uni last night. They were excellent, and James Skelly sang great despite having a sore throat. So whoever threw their drink over him near the end of the set – clearly pissing him off – well thanks. You cost us an encore. But it was still a fantastic gig.
Mark, Manchester, via email

Did anybody else see The Datsuns on *Top Of The Pops* last week? How bad was that? Though, I admit, not as bad as Oasis...
Maria, Outer-Space, via email

How cute are The Libertines? I want more!!
Sally, London

TEXT MANIACS

The Datsuns are the sort of bog standard pub rock outfit that we've been canning offstage any time in the last 20 years

I can't look at Robert from The Music without thinking 'This is the winter of our discontent...'

Still bruised from Coopers gig. Thanx XXXX Fiona

ASHCROFT ASHCROFT ASHCROFT! OUT OUT OUT!

PHOTOGRAPHY: DEAN CHALKLEY/SAM JONES

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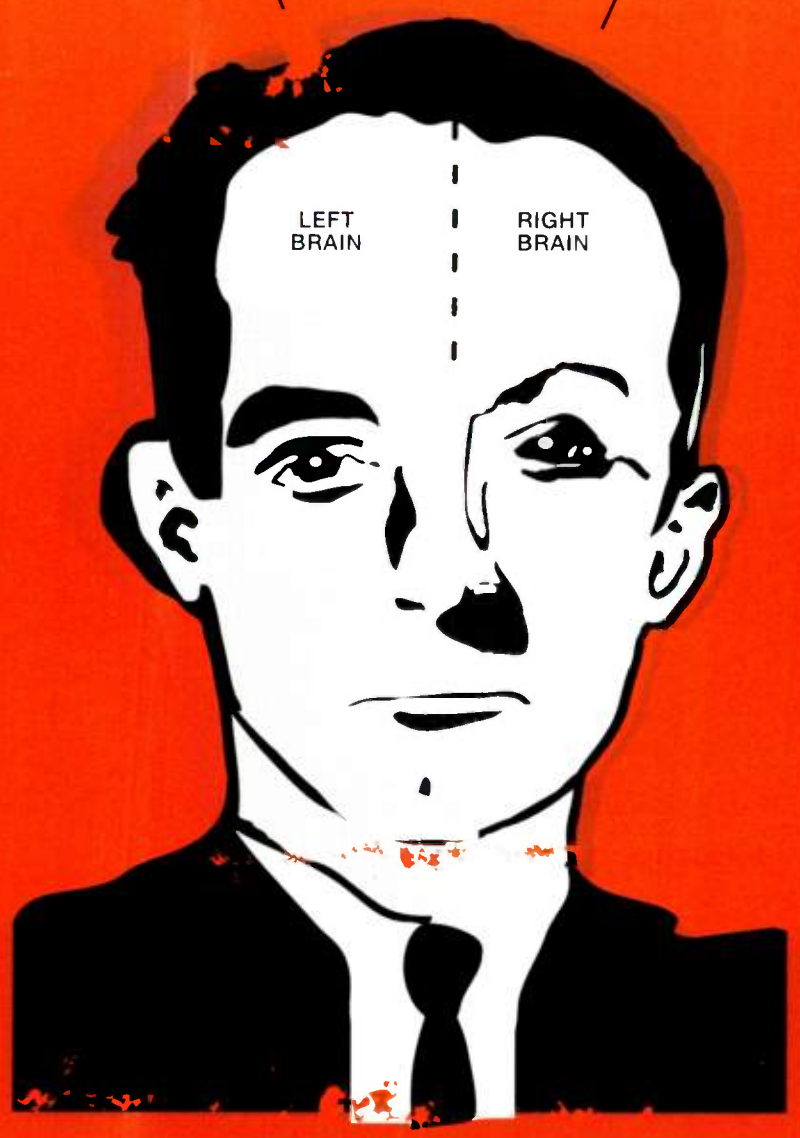

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